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Classical Series

THE WASPS OF ARISTOPHANES



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ΑΡΙΣΤΟΦΑΝΟΥΣ ΣΦΗΚΕΣ

THE
WASPS OF ARISTOPHANES

WITH INTRODUCTION, METRICAL ANALYSIS
CRITICAL NOTES, AND COMMENTARY

William Joseph
BY
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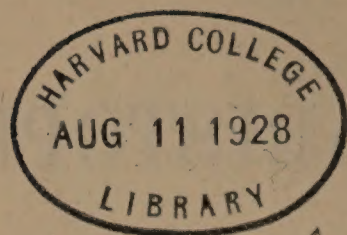
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1897

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PREFACE

THE present edition of the *Wasps* of Aristophanes is intended to supply a general introduction to the study of Aristophanes, as well as to be a full commentary on the play.

In preparing the Introduction and Commentary I have endeavoured to sift with care the very extensive Aristophanic literature—contained in special works, journals, dissertations, and programmes—of the last half-century. I have made but slight use of previous editions, as it seemed to me waste of labour to do over again the work done so admirably by Dr. Blaydes, but, in correcting the proof-sheets, I have had before me the editions of Hirschig, Richter, Rogers, Green, Blaydes, vanLeeuwen, Merry, and Graves.

To my friends Professors Mahaffy and Palmer I am indebted for their kindness in revising the

13357

proof-sheets, and for many valuable suggestions. My debt to Professor Palmer is very insufficiently represented by the notes to which his name is appended.

TRINITY COLLEGE, DUBLIN

1st September 1897.

CONTENTS

	PAGE
INTRODUCTION :—	
μέρη κωμῳδίας : THE FORMAL DIVISIONS OF AN ATTIC COMEDY	ix
<i>Mode of Delivery of Verses in a Greek Comedy</i> .	xxiv
<i>Zieliński's Theory of περικοπαί</i>	xxv
<i>The Division of Choral Parts</i>	xxvii
THE CHIEF METRES	xxxix
<i>Iambic Trimeter</i>	xxxix
<i>Combination of Resolved Feet</i>	xxxv
<i>Division of an Anapaest</i>	xxxvii
<i>Division of a Tribrach after the Second Short Syllable</i>	xl
<i>Iambic Tetrameter Catalectic</i>	xli
<i>Trochaic Tetrameter</i>	xliii
<i>Anapaestic Tetrameter</i>	xlv
THE MANUSCRIPTS CONTAINING THE WASPS . . .	xlvi
<i>The Scholia</i>	lviii
METRICAL ANALYSIS	lxiv
ARISTOPHANIC LITERATURE	lxxxv
TEXT AND CRITICAL NOTES	1

COMMENTARY	93
EXCURSUS I-VIII	391
CRITICAL APPENDIX	404
INDEX RERUM ET NOMINUM	427
INDEX GRAECITATIS	435

INTRODUCTION

ΜΕΡΗ ΚΩΜΩΔΙΑΣ : THE FORMAL DIVISIONS OF AN ATTIC COMEDY

I Πρόλογος. The date of the introduction of the Prologue into Attic Comedy was unknown to Aristotle,¹ and, consequently, it must be placed at a period anterior to 478 B.C.,² the year when the Comic contest at the Lenaea became a state institution. There is little doubt that it was one of the innovations of those early days when the old Phallic *Possensspiel* was reconstituted after the model set by Epicharmus, who had founded 'the economy of Comedy' by borrowing from Tragedy its scientific form.³ Even at the very dawn of Comedy, however, a simple prologue cannot have been dispensed with, as the troupe of choristers required an introduction to the audience. Sometimes a herald undertook

¹ Aristot. *Poet.* v, 1449 b 28 τίς δὲ πρόσωπα ἀπέδωκεν ἢ προλόγους ἢ πλήθη ὑποκριτῶν καὶ ὅσα τοιαῦτα, ἡγνόηται. Frantz's view (*de comoediae Atticae prologis* p. 5) that the date was a little before the Peloponnesian War, is ridiculous, as Aristotle was perfectly familiar with the history of Old Attic Comedy after the days of Chionides.

² Cp. Göhmichen *Sitzungsberichte d. Akad. d. W. zu München* 1889 ii. p. 164 and Poppelreuter *de comoediae Atticae primordiis* p. 17.

³ Cp. TBergk *Gr. Literaturgesch.* iv. p. 23.

this duty,¹ calling for silence, and explaining the theme; sometimes allegorical figures served. The innovation of the Sicilian poets probably consisted in giving to this rude prologue a fixed form. It is unfortunate that none of these early prologues has survived, but Cratinus *Fr.* 306—

ἀφ' ὧν πνίξεσθαι χρὴ πάντα θεατὴν,
ἀπὸ μὲν βλεφάρων αὐθιγερινῶν ποιητῶν λῆρον ἀφέντα,²

shows that they must have resembled in style the addresses to the audience in the early Aristophanic Parabases.³

The prologues of Aristophanes can be divided into three periods:—

A FIRST PERIOD: *Acharneis* 1–42, *Nubes* 1–24. In a soliloquy the chief actor informs the spectators of everything that is required for the full understanding of the play. The style of such a prologue is markedly Euripidean.⁴

B SECOND PERIOD: *Equites*, *Vespae*, *Pax*. The drama commences with a dialogue between slaves but loosely connected with the plot. Then one of the slaves faces the audience and explains the λόγος, which turns upon some ailment of their master.⁵ The manner is quite that of Euripides's *Alcestis*, *Medea*, *Hippolytus*.⁶

C THIRD PERIOD (after 412 B.C.) Two persons meet

¹ Cp. ἀκούετε λεῶ· Συσσάρων λέγει τάδε κτλ. Although this fragment is spurious, it probably resembled in style the prologues of ancient Comedy.

² Quoted by Aristeides (*Or.* 49 p. 386 ed. Jebb) as ἐν ἀρχῇ τοῦ δράματος. See Cobet *Obs. Crit.* p. 22.

³ Cp. *Eq.* 503, *Vesp.* 1010.

⁴ Cp. *Heracleidae*, *Andromache*, *Hercules Furens*.

⁵ Cp. Textor *zur dram. Techn.* ii. p. 12 n.

⁶ Aristophanes imitates Euripides even in details, viz. *Nub.* 26, *Pax* 64 are like *Med.* 98 seq.; the description of Philocleon's

at the commencement of the play, and, in dialogue, the one puts the other in possession of the circumstances of the case. There is no soliloquy or address to the audience.¹ The manner is that of Euripides's *Iphigeneia in Aulis*.

The Comic poets seem to have expended little pains upon the construction of the opening scenes, as the prologues, though invariably amusing, are uniform in manner.²

II Πάροδος. Aristotle³ defines the Parodus as ἡ πρώτη λέξις ὅλη (or ὅλου) χοροῦ. This definition has been accepted by the scholiasts on Aristophanes as holding for Comedy also, but the more complex character of the Comic Parodus has of late inclined scholars⁴ to confine the Aristotelian definition to Tragedy. Zieliński defines the Parodus as (1) the aggregate revolutions of the Chorus from their entrance until they occupy a fixed place in the

disease recalls *Med.* 20 seqq., *Alc.* 152 seqq.; *Vesp.* 111 is from the *Sthenoboea*. The prologue of the *Pax* is Tragic in tone; Trygaeus's anapaests resemble *Med.* 96 seqq.; the appeal to the children (lines 111 seqq.) is in the spirit of *Alc.* 389 seqq., *Med.* 89 seqq., *Hipp.* 304; lines 124 seqq. may be compared with *Hipp.* 88 seqq., 311 seqq.; *Eq.* 30 seq. resemble *Andr.* 113 (cp. Frantz *op. cit.* pp. 8 seqq.).

¹ The exposition of the *Thesmophoriazusae* and *Ranae* is most successful, as it arises naturally out of the opening scene. Cp. Textor *zur dram. Techn.* ii. p. 12 n.

² e.g. the prologues of *Equites*, *Vespae*, *Pax*, *Aves* are closely akin. Aristophanes often borrows from himself. Thus, *Eq.* 7 seq. = *Vesp.* 1, 10; *Eq.* 214 seq. = *Vesp.* 225 seq.; the exposition in *Eq.* 36, 40 = *Vesp.* 54, 67; *Eq.* 225 = *Vesp.* 214; the joke in *Eq.* 163 seqq. is repeated *Av.* 174-5. In like manner, the Comic poets often plagiarised from each other (see Frantz *op. cit.* p. 13, Cobet *Obs. Crit.* p. 65).

³ *Poet.* xii. 12, 1452 b 22.

⁴ e.g. Zieliński; cp. also Muff *über d. Vortrag d. Chor. Partien bei Aristoph.* p. 82.

orchestra; (2) the accompanying music; (3) the words. The entrance of a παραχορήγημα¹ may be called the ἐπιπάροδος.²

The Parodi of Aristophanes admit of a threefold classification:—

A According to the metre employed. For example, in the *Vespæ*:—

(i) FIRST PORTION (230–90). Iambic tetrameters catalectic and dicatalectic. This metre well expresses the hurry of the Chorus to reach the place of meeting.³

(ii) SECOND PORTION. Anapaestic⁴ tetrameters, the metre of the stately movement of the approach to the house represented by the προσκίνησιον. Ode 333–45, broken by mesodic tetrameters. Epirrhema 345–57, Pnigos 358–68 (Philocleon's tone of despair is well expressed by the character of the metre). Antode 365–78. Antepirrhema 379–402. There is no Antipnigos.

¹ e.g. the four παῖδες in the *Vespæ*.

² AMüller (*Bühnenalt.* p. 212) confines this term to the second entrance of a Chorus, which has left the theatre during a pause in a play.

³ Rosenbusch (*Quaest. de Parodi in comoedia Atticorum antiquissima compositione* p. 15) and Agthe (*Parabase u. Zwischenakte der alt. att. Kom.* p. 118) terminate the Parodus at line 316, since here the action of the drama is again taken up and advanced on account of the appearance of Philocleon. Rosenbusch holds that the Agon commences after line 333, or rather that this portion of the play is a sort of Proagon. This view does not conflict with that of Zieliński. It is true that this scene paves the way for the Agon, as (1) it is necessary for the combatants to be introduced to the audience; (2) it is necessary that there should be an outbreak of violence, which can be terminated only by an appeal to arbitration; (3) the conditions of the contest must be made known; cp. lines 521, 523, Textor *zur dram. Techn.* i. p. 21, and Nesemann *de episodis Aristoph.* p. 18.

⁴ From ἀναπατεῖν 'to beat' in march time; cp. Muff *Chorpart.* p. 56.

(iii) THIRD PORTION. Trochaic tetrameters. The change into the trochaic measure—the metre of hurry and rush¹—expresses the tumultuous movement of the attack, and of the subsequent rout. Ode 403–14. The Epirrhema 415–62 is twice (418–9 and 428–9) broken by paeonic verses. Antode 463–70: the syncopated trochees well expressing the dejection of the dicasts at their defeat. Antepirrhema 472–525: the return to the centre of the Orchestra.

B According to the relative order of song (=a) and recitation (=b). Thus Parodus B, Γ = abab, as in *Lysistrata* A, *Ecclesiazusae* B. Parodus A = bbaa—an order that does not occur elsewhere. The order in *Acharneis* A, *Nubes* A, *Ecclesiazusae* A is baba; in *Acharneis* B abba; in *Pax* baab.

C According as the orchestra is occupied or unoccupied by the actors at the appearance of the Chorus. (1) It is probable that in early times the play began with the Parodus, before the appearance of the actors. Hence, in *Vespae* A, *Lysistrata* A, B, Γ, *Ecclesiazusae* A, B, the orchestra is practically unoccupied. (2) The most natural method was that the Chorus should immediately come into relations with the actors. This is the case in *Vespae* B, Γ, *Acharneis* B, *Equites*, *Pax*, *Aves*, *Plutus*.

With regard to the passage² of the Chorus from the centre of the orchestra to the ground in front of the προσκήνιον, three periods may be distinguished:—

(a) FIRST PERIOD (down to 422 B.C.). *Acharneis*, *Equites*, *Nubes*. The Chorus peacefully take their place in the centre of the orchestra.

(b) SECOND PERIOD (422–405 B.C.). The Parodus

¹ Cp. Aristot. *Poet.* iv, 1449 a, who calls this metre τροχερός, κορδακικώτερος, σατυρικός, ὀρχηστικώτερος, and Muff *Chorpart.* p. 46.

² On the attacks of the Chorus upon the actors see Dörpfeldt *d. gr. Theater* p. 184.

regularly contained an attack on the *προσκήνιον* and a subsequent return to the orchestra.

(c) THIRD PERIOD. Return to the old style.

It may be further noted that the *Pnigos* (358-64) is not an integral¹ portion of the *Parodus*, and that there is no *Parodus* in the *Thesmophoriazusae* and *Ecclesiazusae*.²

III 'ΑΓΩΝ. It has been well remarked by Professor Butcher³ that 'a play of Aristophanes is a dramatised debate, an *ἀγών*, in which the persons represent opposing principles; for in form the piece is always combative, though the fight may be but a mock fight.'⁴ The proper place for this debate is between the *Parodus* and the *Parabasis*,⁵ viz. in the parts of a Comedy which have been called 'anti-syntagmatic' by Westphal.⁶ Its introduction is generally marked by the 'absoluter Stillstand der Handlung,'⁷ after a scene of wild excitement and fruitless conflict.⁸ In the *Vespae* the old *motiv* has reached its full development. The dicasts have been driven back from the stage and Philocleon remains in the power of his son. The latter makes

¹ Only 'facultative,' Zieliński *op. cit.* p. 171.

² Mulf *Chorpart.* p. 86.

³ *Aristotle's Theory of Poetry and Fine Art*² p. 372.

⁴ In the majority of dramas, the Agon is a formal debate, but in the *Acharneis* (496 seqq.) and the *Ecclesiazusae* (581-709) it is merely an exposition of the tendency of the whole piece; so too in the *Aves* (460-626) and *Lysistrata* (484-597). See Textor *zur dram. Techn.* i. pp. 20-1.

⁵ In the *Ranae* the Agon follows the *Parabasis*. In the *Equites* there is a second Agon after the *Parabasis*, and in the *Nubes* two (Textor *op. cit.* i. p. 21).

⁶ *Metrik* ii. p. 401.

⁷ Zieliński *op. cit.* p. 31.

⁸ Textor *op. cit.* i. p. 21.

friendly overtures, but, conscious of their great calling, the dicasts resist all invitations to a more peaceful life. The rough hand of the son dispels their pleasing vision. The question at issue is intrusted to the arbitration of the Chorus, who have resumed their judicial attitude 'in the neutral ground of the orchestra.' The philosophic calm of the Agon forms an admirable contrast with the Sturm und Drang of the preceding scenes. The 'Ἀγών is the true catastrophe of an Aristophanic Comedy.¹

The 'Ἀγών in the *Vespæ* admits of nine divisions :—

A The first portion, (1) Ode 526–45 : broken by four mesodic tetrameters. Philocleon is urged to gird up his loins, as the good name of the dicasts is at stake in the issue. (2) The Catacelesmus.² (3) Epirrhema 548–620 : a description of the good things that fall to the lot of a juryman. (4) Pnigos (621–29) : Philocleon expands with delight in the assurance of victory.

B The second portion, (5) Antode (630–47) : also broken by mesodic tetrameters. The Chorus are so transported with delight at Philocleon's eloquence that they forget to maintain their attitude of judicial impartiality.

¹ Called by Nesemann the 'umbilicus' of a Greek Comedy (*de episodiis Aristoph.* p. 51), by Textor *op. cit.* i. p. 20 'der Kern'; cp. Rosenbusch *op. cit.* p. 5.

² viz. a pair of tetrameters which are generally found at the end of the Odes and Antodes in an Agon (Zieliński *op. cit.* p. 120). In these lines, the leaders encourage one or other of the combatants to the fight. The Catacelesmus seems to have been modelled upon the pair of tetrameters introductory to the Parabasis proper which follow the Commation in the oldest pieces of Aristophanes (Textor *op. cit.* i. p. 22).

(6) Anticataceleusmus. (7) Antepirrhema (650–718): the reply of Bdelycleon. (8) Antipnigos (719–24): Bdelycleon, not waiting for the official decision, seeks to console his father in the bitterness of his defeat. (9) Sphragis¹ (725–8): the official pronouncement of the arbitrators.² The inequality in length of the Epirrhemata and Antepirrhemata of the Agon has occasioned Zieliński some trouble. The reason of the want of correspondence seems to be that during this scene the Chorus remained quiet in their places. The versification supports this view. In the Agon the Epirrhemata are always written in anapaestic or iambic tetrameters, while the favourite dance measure, trochaic tetrameters, is almost invariably found in the corresponding parts of the Parabasis; and, furthermore, the iambic tetrameters of the Agon are distinguished from those of the Parodus, which are accompanied by movements of the Chorus, by the admission of many metrical licences.³ The absence of movement on the part of the Chorus in the Agon well harmonises with their judicial attitude. But three Agons in Aristophanes support Zieliński's theory of corresponding Pericopae. In the case of the others he is compelled to suggest that there were gaps in the sense which were filled by the music.

IV **Syzygy**, 729–1008: the characteristics of epirrhematic composition are division and parallelism. This parallelism is most strict in the

¹ Such is the invariable function of the Sphragis in the Agon.

² The Agon in the *Lysistrata* (476–613) resembles the foregoing as regards versification, although, as there are two Choruses, there can be no Sphragis. In the Agon of the *Ranae* (895–1098) the Epirrhemata are similarly divided between the combatants. In *Eq.* 303–410, the Ode and Antode are similarly interrupted by mesodic verses.

³ Cp. Lettner *Bau Wesen und Bedeutung des sogenannten Agons in d. Aristoph. Komödien* pp. 8–11.

Parabasis, where it is canonic. Its presence in the Parodus and Agon is due to the desire for uniformity which characterised the Greek genius. In dialogue, an epirrhematic Syzygy can only mean two symmetrically grouped, parallel scenes. In the *Vespae*, lines 760–862 may be called the Epirrhema; 891–1008 the Antepirrhema. In matter, the two scenes are strictly parallel, viz. the preparations for the trial, and the trial itself.¹ Of course, the scenes may be treated as Epeisodia with their attendant Stasima.

V ΠΑΡΑΒΑΣΙΣ. The normal form of the Parabasis is as follows²:—

A Ἀπλᾶ :

Delivered by the Coryphaeus,³ while the Chorus performed their revolutions so as to face the audience.⁴

(a) Κομμάτιον: sung recitative.⁵ The Commation is a prelude which may be compared with the μέλος introducing the hierophants in the *Ranae* (lines 340 seqq.). It is so called from the shortness of its measures (κόμματα).⁶ In the Parabasis of the *Acharneis* (lines 626 seq.) and the *Thesmophoriazusae* (line 785) the Commation is composed of long verses.

(b) Παράβασις proper: melodramatic recitative. The metre is generally anapaestic tetrameter.⁷

¹ See Zieliński *op. cit.* p. 202.

² Partly from Zieliński *Glied.* p. 176.

³ Muff *Chorpart.* pp. 87 seqq.

⁴ *ibid.* p. 88.

⁵ *ibid.* p. 87.

⁶ Christ *Metrik* p. 665, Agthe *op. cit.* p. 39.

⁷ Eupolidean in *Nub.* 518 seqq., cp. Agthe *op. cit.* p. 44.

(c) Πνίγος¹: melodramatic delivery.² The metre is always dimeter anapaest.

B Epirrhematic Syzygy

<div style="border-top: 1px solid black; border-bottom: 1px solid black; padding: 5px 0;"> <i>a</i> ODE </div>	<div style="border-top: 1px solid black; border-bottom: 1px solid black; padding: 5px 0;"> Free Metres³ </div>	<div style="border-top: 1px solid black; border-bottom: 1px solid black; padding: 5px 0;"> <i>a'</i> ANTODE </div>
Sung recitative, delivered by Hemichoria		
<i>b</i> EPIRRHEMA	Trochaic tetrameters ⁴	<i>b'</i> ANTEPIRRHEMA
Sung recitative (Muff), delivered by Hemichoria ⁵		
<i><c</i> PNIGOS	Trochaic dimeters	<i>c'</i> ANTIPNIGOS <i>></i>

The only instances of a complete Parabasis (omitting the Pnige⁶ of the epirrhematic Syzygy) are *Ach.* 626–718, *Eq.* 498 seqq., *Nub.* 510 seqq., *Vesp.* 1009 seqq. When there are any omissions, in general only the ἀπλᾶ are left out.⁷ In the *Thesmophoriazusae* (lines 785 seqq.) the lyric parts are absent: in the Second Parabasis of the *Acharneis* (971 seqq.) the anapaestic and trochaic. In the *Ecclesiazusae* (1155 seqq.) there is nothing but an address

¹ Cp. Pollux iv. 112 τὸ δὲ ὀνομαζόμενον μακρὸν ἐπὶ τῇ παραβάσει βραχὺ μελῦδριόν ἐστιν, ἀπνευστὶ ἀδόμενον, Agthe *op. cit.* p. 48.

² Muff *op. cit.* p. 91.

³ Muff *op. cit.* p. 87.

⁴ In *Ach.* 979–86, and *Vesp.* 1572–82, 8 cretic tetrameters, ending in a trochaic verse. In general the tetrameters number 16, but sometimes 20 (*Nub.* 575 seqq., *Vesp.* 1071 seqq., *Ran.* 686), once 8 (*Eccl.* 1155–62). Cp. Agthe *op. cit.* p. 57.

⁵ Zieliński says, by the Coryphaeus and παραστάτης respectively (*op. cit.* p. 310) but cp. *Pax* 1170 seqq. where there is no break between the Ode and Epirrhema. Muff thinks they were delivered by the whole Chorus, cp. *Chorpart.* pp. 95, 137, and Agthe *op. cit.* p. 51.

⁶ The Second Parabasis of the *Pax* is the only instance of a complete epirrhematic Syzygy (viz. lines 1127–90), the Pnige being 1155–8 and 1188–90.

⁷ e.g. *Eq.* 1264, *Vesp.* 1265, *Pax* 1127, *Av.* 1058, *Ran.* 675.

to the audience in trochaic tetrameters, bearing a general resemblance to a Parabasis. In the Second Parabasis of the *Vespaë*, the ἀπλᾶ are absent (as in the Second Parabasis of the *Acharneis*). The Antode is lost, and a portion of the Antepirrhema. The paeonic Epirrhema is like *Ach.* 979 seqq. but there the Ode also is paeonic, while here it is trochaic. The choice of the trochaic tetrameter for the Epirrhemata was dictated by the fact that this was the favourite metre of Archilochus in his σκώμματα, and the combination of the personal attacks peculiar to this part of the Parabasis with addresses to the gods is a survival from the songs to Dionysus, 'wo unter der Festbegeisterung und unter der Weinlaune die Ausbrüche des Dankes an die Gottheit und der frivole Spott in raschen Wechsel auf einander folgten und wo man nach einem auf ein Spottlied folgenden Lobegesange wieder zum Spott zurückkehrte.'¹

Three periods may be distinguished in the poetical activity of Aristophanes, with reference to the construction of the Parabasis:—

(i) First Period: six comedies. There are two Parabases, (a) with ἀπλᾶ, (b) containing nothing but the epirrhematic Syzygy.

(ii) Second Period (414–404 B.C.): three comedies. Only one Parabasis, which is generally not complete.

(iii) Third Period: *Ecclesiazusae* and *Plutus*. No genuine Parabasis.

Three periods may also be distinguished with respect to the subject matter of the Parabases.

¹ Westphal *Metrik* p. 314, Muff *Chorpart.* p. 94.

(i) First Period.¹ The Parabasis is unconnected with the rest of the play. The Parabasis proper and the Pnigos deal with the circumstances of the poet's life, and with his relations to the public. The second—epirrhematic—portion is full of political observations and personal satire which are so far connected with the piece that they harmonise with the rôle assumed by the Chorus. The Odes were originally addresses to the gods, but in the *Vespae* they have become secular, and form a continuous whole with the succeeding Epirrhemata.

(ii) In the Second Period, the matter undergoes a transformation. The first part no longer contains lamentations on the coldness of the public, or attacks on the poet's successful rivals. In the *Aves*, the Parabasis, while its old metrical form is retained, is an integral part of the plot.

(iii) Third Period.² Aristophanes abandons the familiar metrical form which had lost its meaning with respect to the matter. The succession of lyrical strophes and trochaic tetrameters (in the *Lysistrata* ten in number) recall the epirrhematic parts of the old Parabasis. In the *Lysistrata*, the Parabasis is the veritable catastrophe of the play, as it is the scene of the conflict between the two Choruses.³

It is Zieliński's opinion that the Parabasis was the original Epilogue of an Attic Comedy. In this way, he seeks to explain the personal allusions,⁴

¹ viz. *Acharneis*, *Equites*, *Nubes*, *Vespae*, *Par*.

² viz. *Lysistrata*, *Thesmophoriazusae*, *Ranae*.

³ Textor *zur dram. Techn.* ii. p. 23.

⁴ Such personal allusions are quite as suitable in the Exodium of a play. Poppelreuter (*de com. Att. primord.* p. 34)

which are natural at the end of a play; the addresses to the gods; the use of the word ἀποδύναι¹ which meant the return of the Choreutae from their stage dress to the garb of ordinary life: the fact that there is no canonic form for the Exodus, which did not belong to the old Ionic Comedy.² It seems to me more probable that, down to the end of the Parabasis, the Attic Comic poets constructed their plays after the model set by Epicharmus. The succeeding scenes are a survival of the old Phallic *Possenspiel*, which suited too well the taste of the ordinary Athenian playgoer to be omitted with impunity. It was against such survivals that Aristophanes sought to start a reaction in his *Nubes*, with the result that it met a reception which he never ceased to deplore.

VI **First Epeisodion**, lines 1122–1264. If the Second Parabasis is in its right place, this scene must be an *entr'acte*; but Zieliński and others³ seem to be right in transferring to 1265 the *canticum* 1450–73. The objections to its present position are strong.—(1) The prophecy μεταπεσείται is ridiculous after the preceding scenes. (2) The praise of Bdelycleon comes a trifle late. (3) The Second Parabasis is too close to the First. Accepting this alteration, the final scenes of the *Vespae* may be classified thus:—

refers to the German 'Fastnachtspiele' for exact parallels, and compares νῦν αὖτε λεῶ κτλ. with 'nu hort, ir herrn, und vernemt den Schimpf!' (Adalb. vKeller *Deutsche Fastnachtspiele aus dem 15. Jahrh.* ii. p. 264).

¹ But this word is found outside the Parabasis, cp. *Thesm.* 656, Poppelreuter *op. cit.* p. 35.

² *op. cit.* p. 186.

³ e.g. Müller-Strüb. *Aristoph. u. d. historische Kritik* p. 170 n., Textor *zur dram. Techn.* ii. p. 2 n.

Stasimon 1450-73; Epeisodion II 1292-1449. Second Parabasis 1265-91, Exodus 1474 ad fin. Epeisodic composition is to be recognised where a dialogue closes in a *canticum*, consisting of a Strophe immediately followed by an Antistrophe. The dialogue is called an Epeisodion, and the choric passage a Stasimon. The dialogues which are not bounded by Stasima are *entr'actes*.¹ The terms Strophe and Antistrophe imply that both songs were sung by the same persons; Ode and Antode that they were sung by Hemichoria. The first custom obtained in Tragedy which is epeisodic in composition, although it sometimes borrowed Syzygies from Comedy, as conversely Comedy borrowed its Epeisodia from Tragedy.

With regard to the closing scenes of an Aristophanic Comedy, it is possible to distinguish two classes. (1) *Acharneis*, *Vespae*, *Pax*, *Aves*; there is nothing but a wild scene of unbridled buffoonery, terminating in an Exodus, which is not closely connected with the plot of the play. (2) *Equites*, *Nubes*; the argument is not completed until the close of the play. It must be confessed that neither the Parabasis nor the burlesque scenes are integral parts of the plot, and that, in consequence, an Aristophanic Comedy does not form an artistic whole, unless we leave out everything that succeeds the Parabasis.² This inequality of treatment, however, must not be laid to the charge of Aristophanes himself, but its cause must be sought in the origin of the

¹ Cp. Zieliński *op. cit.* p. 265.

² The weakness of epeisodic plays is noticed by Aristot. *Poet.* ix, 1451 b 33 τῶν δὲ ἀπλῶν μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις εἰς χεῖρισται· λέγω δ' ἐπεισοδιώδη μῦθον ἐν ᾧ τὰ ἐπεισόδια μετ' ἀλλήλα οὔτ' εἰκὸς οὔτ' ἀνάγκη εἶναι.

Comic drama. As was said above, it is probable that the burlesque elements are a survival of Ionic Comedy of the days before Epicharmus had begun to influence the contemporaries of Chionides and Magnes.¹

Aristophanes seems to have been conscious of these artistic defects. In the *Lysistrata* and *Ranae*, he abolished the Parabasis; in the *Aves* and *Thesmophoriasusae*, he connected it more closely with the plot.² In the *Lysistrata*, *Thesmophoriasusae*, and *Ranae*, the burlesque scenes arise more naturally out of the plot, and the dénouement is postponed to the end of the drama.³

VII **Exodus.** Three periods may be distinguished with reference to the composition of the closing scene of a Greek comedy:—

(i) Down to 423 B.C. the poet composed no Exodi proper, but the Chorus borrowed from earlier poets any popular songs that pleased the fancy of the poet.

(ii) 422–413 B.C. Regular Exodi were written which were parodies of well-known lyrics, but connected with the plot of the play.⁴

(iii) Return to the old style.⁵

¹ Cp. TBergk *Gr. Literaturgesch.* iv. pp. 23 seqq.

² Cp. Textor *zur dram. Techn.* i. p. 18, ii. pp. 23–4.

³ Cp. Frantz *op. cit.* p. 2. Frantz is in error in thinking the episodic portions of Comedy of recent origin on account of the metre, as it must be remembered that the early Sicilian Aristoxenus wrote in iambs, and that the phallic ode quoted in Athen. xiv. 622 c d is in this metre; cp. also Aristot. *Poet.* v on *ιαμβικὴ ἰδέα*, and Textor *op. cit.* i. p. 18, Muff *Chorpart.* pp. 33–5.

⁴ Cp. *Vespae*, *Pax*, *Aves*, *Lysistrata*, *Ecclesiazusae*.

⁵ Cp. Poppelreuter *de com. Att. prim.* p. 38.

There is no regular metre appropriated to the Exodus, although long verses are characteristic, e.g. (1) Anapaests: *Vespae*, *Pax*, *Thesmophoriazusae*, *Plutus*. (2) Iambics: *Acharneis*, *Aves*, *Lysistrata*. (3) Trochaics: *Ecclesiazusae*. (4) Dactyls: *Ranae*. Trochaics are rare, as being a dance measure, which was considered unsuitable for the close of a Greek Comedy.¹

Mode of Delivery of Verses in a Greek Comedy

The iambic trimeters of dialogue occasion no difficulty, as they were simply declaimed,² without musical accompaniment. Tetrameters, whether assigned to the leaders of the Chorus, or to the actors in colloquy with them, are most akin in their prosaic tone to the iambics of dialogue, and were, probably, recited with an instrumental accompaniment. This so-called melodramatic delivery (*παρακαταλογή*³) was invented by Archilochus, who first raised scurrilous Folksong to the rank of poetry, and thus has a claim to the title of being the founder of Attic Comedy (Plut. *περὶ μουσικῆς* 28). With regard to the delivery

¹ Schol. *Vesp.* 1524.

² To declaim is *καταλέγειν*, *φράζειν*, cp. Christ *Metrik* p. 675, Lettner *op. cit.* p. 13, Muff *Chorpart.* p. 34 (declamation is *ψιλλῇ λέξις*).

³ *παρακαταλογή* is the passage from singing to speech. The words of the text were declaimed without formal melody; the voice, however, was supported in keeping the rhythm (cp. Christ *Metrik* p. 676, Muff *Chorpart.* p. 34, Westphal *Metrik* ii. p. 480) by an accompaniment on the *cithara*. Zieliński (*op. cit.* p. 314) confuses this *παρακαταλογή* with 'accompanied recitative,' giving to 'melodramatic delivery' the name *καταλογή* on the strength of Xen. *Symp.* 6 who used *καταλέγεσθαι* 'to declaim melodramatically' in order to avoid the cumbrous *παρακαταλέγεσθαι*.

of odes, of choric iambs, tetrameters and lyrics proper, distinction must be made between monodies and odes assigned to the Hemichoria. It is possible that the delivery of the former was what Zieliński calls 'Kuntsgesang,' but, the ready comprehension of the meaning being of prime importance in Comedy, the latter were probably delivered *unisono*, every word and syllable being clearly pronounced. Hence it is probable that the delivery of the odes of more Tragic tone was 'sung recitative,' while those of lower pitch were 'melodramatically' recited. It is shown by Aristot. *Probl.* xix. 6 that παρακαταλογία was not unusual in the case of odes, viz. διὰ τί ἡ παρακαταλογία ἐν ταῖς ᾠδαῖς τραγικόν; ἢ διὰ τὴν ἀνωμαλίαν; παθητικὸν γὰρ τὸ ἀνωμαλὲς καὶ ἐν μεγέθει τύχης ἢ λύπης, τὸ δὲ ὁμαλὲς ἔλαττον γοῶδες.¹ From this passage it can be seen that παρακαταλογία, as being freer than recitative, was suited to the expression of great emotion.

Zieliński's Theory of περικοπαί

It is necessary to say a few words about Zieliński's περικοπαί.² It is well known that the Epirrhemata of the Parabasis regularly consisted of 16 verses, but sometimes of 20 or 8 (a half περικοπή). Zieliński has extended this 'Eurhythmy' to the tetrameter parts of the Parodus and Agon. It has long since been remarked by Christ³ that the tetrameters of

¹ Lettner *op. cit.* p. 12.

² Α περικοπή is a metrical whole composed, normally, of 4 strophes, but occasionally of 3 (a small περικοπή) or of 5 (a large περικοπή).

³ *Metrik* p. 602. Even iambic trimeters submit to this uniformity: 'Das findet zunächst in der Umgebung lyrischer

Comedy, being half-lyrical measures, have something of lyrical form in their symmetrical grouping. *A priori* it is not improbable that traces of symmetrical correspondence should be found, as, in modern times, even without musical accompaniment, scenes of an equal number of verses often recur in the works of French poets¹; but when Zieliński attempts to force this 'Eurhythmy' upon all the tetrameter parts of Comedy, he outstrips the evidence at his disposal. It is, indeed, true that in parts of the Parodi strict epirrhematic correspondence is noticeable,² but in few of these cases can the responding verses be analysed into *περικοπαί*, and the motive of the 'symmetry' is to be found in the attendant march or dance movements of the Choreutae, as it ceases when they have reached their position in the orchestra. With regard to the divisions of the Agon, Zieliński is in still more hopeless case. Out of 18 Epirrhemata, but 3 harmonise with his theory. In the case of the others, he is compelled to suggest that some lines have fallen out,³ or that the gaps were filled up by the music.⁴

Zieliński has fallen into error through misinterpreting the attitude of the Chorus during the 'debate.' It is beyond all doubt that, in virtue of their judicial duties, the Choreutae stood without movement in the orchestra. To suppose that the arbitrators of the Gesänge statt, von denen die benachbarten Trimeter wie von einem Magnet angezogen und die gleiche Form strophischer Composition gebracht werden' (Christ *op. cit.* p. 603).

¹ e.g. in the oldest works of Corneille (see Christ *op. cit.* p. 605).

² Cp. *Eq.* 247-54 = 258-65, 303-456, *Vesp.* 230-34 = 235-39, 259-65 = 266-72.

³ e.g. after *Vesp.* 462 as many as 5 (*Gliederung* p. 357).

⁴ As in *Vesp.* 258.

question at issue danced continuously instead of listening to the arguments smacks of the peculiar humour of Mr. Gilbert's *Iolanthe*. Zieliński himself¹ notices a like want of 'Eurhythmy' in the ἀπλᾶ of the Parabasis proper, and furnishes the genuine reason, viz. that the Chorus stood in a circle around the Coryphaeus while he recited the anapaests.²

The Division of Choral Parts

Heliodorus seems to have been the first to direct attention to the structure of the parts of a choral ode and their mutual relations, to the division of amoebaeon scenes between the actors and the Chorus, and to the strophic and antistrophic parts of Comedy; but his remains as existing in the corpus of scholia are so fragmentary that it is impossible to piece together a consistent account of his views. In modern times, Bamberger, Hermann, Ritschl, Westphal, Muff and Zieliński have laboured, not without success, in this field. The results of their inquiries are mostly problematical, but so much may be stated dogmatically—that it is possible in many cases to distinguish the words of the leader of the Chorus from those of his followers in accordance with the law discovered by Muff and Arnoldt, viz. that the actors are never addressed conversationally by the whole Chorus but by the Coryphaeus alone.

The following clues for distinguishing the conversational parts of choral parts are but deductions from this law: (1) Commands and words of encouragement,³ which are solemn and precise in tone,

¹ *op. cit.* p. 376.

² Cp. Muff *Chorpart.* p. 90.

³ Cp. lines 546-7, 648-9, 1515-6.

must be assigned to the leader of the Chorus. When such belong to the Chorus, they are, invariably, more emotional in character, and, generally, in lyrical metre. (2) Propositions of plans, or advice¹ and solemn and unimpassioned reflexions.² (3) The Commation of the Parabasis, as it contains a farewell to the actors and words of command addressed to the Chorus. (4) The anapaests of the Parabasis proper, as in this part of the play the poet deals directly *in propria persona* with the public. (5) Announcement of new events, such as the approach of a new actor.³ (6) Recapitulation of the matter of a foregoing choral ode.⁴ (7) Experiences which can have happened to no more than one person. (8) Passages that are obviously not melic.⁵ The function of the Chorus, in dialogue, is confined to the expression of great emotion.⁶

In fact, in Comedy the heart is represented by the Chorus, the head by the Coryphaeus.⁷

With regard to the Parodus of the *Vespae*, the division of the parts among the Choreutae has occasioned much controversy. In this edition I have ventured to suggest that lines 230–47 were recited by the ἡγούμενοι of the four στοίχοι. The breaks in the sense are sharply marked in lines 235, 240 (by ἀλλά), 246. In the latter line χωρῶμεν merely assents to σπεύδωμεν in line 245. It is a fair argument in favour

¹ e.g. lines 345–6, 379–80, 422 seqq.

² e.g. lines 441 seqq., 725 seqq.

³ e.g. lines 1297 seq.

⁴ e.g. *Eq.* 548–9.

⁵ e.g. lines 271, 863–7, as ᾄδοντας in the former passage is contrasted with the previous recitation, and the latter passage promises an ode to the gods.

⁶ e.g. lines 417–9, 428–9, 474–6.

⁷ Muff *Chorpart.* p. 17.

of this hypothesis that line 240 is a command such as is usually assigned to the Coryphaeus, and it is probable that the Coryphaeus occupied the left-hand corner of the third *στοῖχος*.¹ In the *Vespa* it is probable that the Chorus entered in this order, as each *στοῖχος* was accompanied by a torchbearer, and the torchbearers were probably four in number, as at the end of the play they re-appeared as Carcinus and his three sons. It seems to me certain that Muff is wrong in assigning lines 229–47 to all the Choreutae, as it is obvious that the full Chorus could not address questions to some of its members and answer them as well. Even the scholiasts were aware of this.² Arnoldt³ has endeavoured to assign to each Choreutes a separate share in the Parodus, but the plausibility of his arrangement is only apparent. It is no doubt possible, with Hermann, to divide lines 229–47 among the six members of the first *στοῖχος*, but the division cannot be carried beyond this point. It is manifestly absurd to suppose lines 249–65 were spoken by six different persons. Again, lines 259–72 cannot have been recited by the whole Chorus, as in lines 271–2 the speaker holds out the hope of drawing forth Philocleon by means of an united song. Lines 249–58 are obviously a colloquy between a single Choreutes and a single boy. So too with regard to lines 291–315. Muff⁴ assigns the latter passage to the whole Chorus and all the boys, but it is sufficient to object against this view

¹ Cp. AMüller *d. gr. Bühnenalt.* pp. 207 seqq., Agthe *op. cit.* p. 33.

² Schol. V οἱ τοῦ χοροῦ δὲ ἀλλήλοις ἐγκελεύόμενοι τὴν παράδον ποιοῦνται. Cp. Arnoldt *Chorpart.* pp. 6–9.

³ *de choro Aristophanis quaestiones scaenicae* pp. 11 seqq.

⁴ *Chorpart.* p. 73.

that $\nu\phi\acute{\nu}$ (lines 310, 316) must mean father and son, since it is improbable that Muff would be willing to shelter himself behind the explanation of the scholion in **V** $\tau\hat{\omega}$ $\delta\upsilon\iota\kappa\hat{\omega}$ $\acute{\epsilon}\chi\rho\acute{\eta}\sigma\alpha\tau\omicron$ $\omicron\upsilon$ $\kappa\alpha\kappa\hat{\omega}\varsigma$ · $\pi\alpha\acute{\iota}\delta\epsilon\varsigma$ $\gamma\acute{\alpha}\rho$ $\epsilon\acute{\iota}\sigma\iota$ $\kappa\alpha\acute{\iota}$ $\pi\alpha\tau\acute{\epsilon}\rho\epsilon\varsigma$, $\acute{\omega}\varsigma$ $\acute{\epsilon}\nu$ $\pi\rho\acute{o}\sigma\omega\pi\omicron\nu$ $\pi\rho\delta\varsigma$ $\acute{\epsilon}\nu$. In this edition I have treated lines 291–315 as a colloquy between the four $\pi\alpha\acute{\iota}\delta\epsilon\varsigma$ and the four leaders of the $\sigma\tau\omicron\iota\chi\omicron\iota$. Thus I assign lines 291–303 to the first $\pi\alpha\acute{\iota}\varsigma$ and the first $\acute{\eta}\gamma\epsilon\mu\acute{\omega}\nu$, lines 304–311 to the second $\pi\alpha\acute{\iota}\varsigma$ and the second $\acute{\eta}\gamma\epsilon\mu\acute{\omega}\nu$: lines 311–315 will be more humorous if sung by the remaining two $\pi\alpha\acute{\iota}\delta\epsilon\varsigma$ and $\acute{\eta}\gamma\epsilon\mu\acute{\omega}\nu\epsilon\varsigma$, or, perhaps, by the eight voices. The wail must have been loud and strong, as it succeeds in rousing Philocleon.

With regard to the Parabasis, it has been stated above that the $\acute{\Lambda}\pi\lambda\hat{\alpha}$ must be assigned to the Coryphaeus. The MSS. are correct in assigning the Ode and Antode respectively to the semi-Choruses. With regard to the Epirrhemata and Antepirrhemata, Hermann and Arnoldt assign them to the two Coryphaei respectively, but *Pax* 1171–2 $\tau\eta\nu\iota\kappa\alpha\upsilon\tau\alpha$ $\tau\omicron\upsilon$ $\theta\acute{\epsilon}\rho\omicron\upsilon\varsigma$ (Antepir.) $\mu\hat{\alpha}\lambda\lambda\omicron\nu$ $\acute{\eta}$ $\theta\epsilon\omicron\iota\omicron\sigma\iota\nu$ $\acute{\epsilon}\chi\theta\rho\omicron\nu$ $\tau\alpha\acute{\xi}\acute{\iota}$ · $\alpha\rho\chi\omicron\nu$ $\pi\rho\omicron\sigma\beta\lambda\acute{\epsilon}\pi\omega\nu$ show that there was no break between the Antode and Antepirrhema, at least in this play, and that they must have been delivered by the same voices. Christ¹ has suggested that, since the Epirrhemata normally consist of 16 verses, each $\sigma\tau\omicron\iota\chi\omicron\varsigma$, or its $\acute{\eta}\gamma\epsilon\mu\acute{\omega}\nu$, recited a single period. In like manner, the Odes normally fall into four periods.² Christ also thinks that in the $\acute{\Lambda}\pi\lambda\hat{\alpha}$

¹ *Metrik* pp. 666 seq.

² *Nub.* 563–74, *Eq.* 551–64, 1264–73, *Av.* 1058–70, *Ran.* 675–85, *Ach.* 665–75, 971–8.

division by 6 was normal, and that each period was recited by the several ζυγά or their leaders. Hence it is his view that in the anapaests the leaders of the six ζυγά, in the Epirrhemata the leaders of the four στοῖχοι, and in the Odes the four στοῖχοι officiated. This, however, held apparently only for the early periods of Comedy. In the time of Aristophanes, the ancient orchestric arrangements were retained, while the division of the labour of song and recitation between the Choristers had been dropped.

THE CHIEF METRES

Iambic Trimeter

The original form of the single feet in an iambic trimeter was the pure iambus, but, as a matter of fact, trimeters composed of pure iambs are comparatively rare even in the Iambographi (1 in 9), and still rarer in the Tragedians¹ and Aristophanes. The Comic trimeter is, in general, distinguished from the Tragic in admitting with greater freedom a resolved arsis (there is an instance in almost every other line²), and, not uncommonly, verses occur containing but a single iambic foot.³

¹ In Aeschylus 1 in 14, in Sophocles 1 in 17, in Euripides 1 in 22½, in Aristophanes 1 in 168. There are 13 such in the *Vespae*, viz. 17, 135, 729, 743, 745, 832, 930, 932, 960, 996, 1156, 1261, 1355. Their occurrence seems to be due to chance, except in the iambs recited by the Chorus.

² In Aeschylus instances of a resolved arsis are 1 to 13, in Sophocles 1 to 16, in Euripides 1 to 4¾.

³ There are 11 instances in Euripides's later plays (see Rumpel *Philol.* xxiv. p. 421). In Aristophanes there is one instance in every 53 lines, cp. *Vesp.* 5, 61, 185, 200, 775, 786, 795, 965, 979, 1157, 1166, 1210, 1255, 1348, 1418, 1424.

A resolved arsis produces three kinds of feet, viz.—

A A TRIBRACH.¹—The most common positions for a tribrach are the 4th and 2nd feet. It is found more rarely in the 3rd, 1st, and 5th feet respectively. With reference to the 1st foot, almost the half of the tribrachs in Aristophanes are formed of more than one word. This is a licence rare in Tragedy—unexampled in Aeschylus.

Tribrachs contained in one word.—(1) One-fourth consist of trisyllabic words; the favourite positions being the 1st and 4th feet.² Such words are most rarely found in the 3rd foot, as Aristophanes avoided a caesura in the same verse both before and after the 3rd foot (cp. *Eq.* 670).

(2) Words not trisyllabic. The most common forms are :—

1st foot : *Ach.* 181—

ἀτεράμονες, Μαραθωνομάχαι, σφενδάμνιννοι.

2nd foot : *Eq.* 2—

κακῶς Παφλαγόνα τὸν νεώνητον κακόν.

¹ There are 241 tribrachs in the *Vespae*: 1st foot 8+(15, viz. composed of more than one word), 2nd foot 31+(52), 3rd foot 6+(27), 4th foot 27+(69), 5th foot 2+(4). In the whole of Aristophanes there are 2625 tribrachs: 4th foot 1102, 2nd foot 946, 3rd foot 300, 1st foot 206, 5th foot 71.

² ἀγαθόν, ὄνομα, ποδαπός, ἀπαγε, ὑπαγε occur only in 1st foot; ἀγαθά, ὀνόματ<a>, κάταγε only in 4th foot; ἕτερος, πρότερον, ἄφετε, πρόσαγε, ἔλεγεν in both; ἕτερος is the only word common to all feet. Many words are common to the 2nd and 4th feet, e.g. ἐς κόρακας *Ach.* 864, *Vesp.* 51, 852, σκόροδα, πότνια, ἔνεκα, ὁπότε, πρότερον, ἕτερον, κέραμον, πατέρα, ἀγαθά, κατόπιν, στόματι, βάλανον.

3rd foot: *Vesp.* 1218—

πρὸς τῶν θεῶν, ἐνύπνιον ἐστιώμεθα.¹

4th foot: *Nub.* 98—

οὗτοι διδάσκουσ', ἀργύριον ἦν τις διδά.

5th foot: *Eccl.* 410—

αὐτός γε μέντοῦφασκεν ἱμάτιον ἔχειν (of 18
tribrachs in this position 9 terminate in -ιον).

Hence it can be seen that in the 1st, 2nd, 3rd feet respectively the syllable which is over succeeds, in 4th and 5th feet it precedes, the tribrach. *Ach.* 618, 1072, *Eccl.* 824 are rare forms.

Tibrachs not contained in one word.—See the table given in n. 1 p. xxxii.

The only fact remaining to be noticed is that in the 4th foot, in almost the half of the instances of divided tribrachs, the arsis is a disyllabic preposition (e.g. *Eccl.* 83).

For the division of a tribrach after the 2nd syllable see *infra* p. xl.

B THE CYCLIC DACTYL.²—(1) Aristophanes departs from the usage of Tragic writers in admitting the dactyl composed of *one* word in the 3rd foot.³ Under these circumstances, the word composing the

¹ When Rumpel gives *Vesp.* 105 ὥσπερ λεπὰς προσεχόμενος τῇ κικλίδι as the most common form of an undivided tribrach in the 3rd foot, he has forgotten that Hirschig showed that this line is without a parallel in Aristophanes (see Hirschig's note ad loc.).

² There are 126 instances in the *Vespae*: 1st foot 4+(26), 3rd foot 14+(71), 5th foot 3+(8).

³ There is but one instance in Aeschylus, 2 in Sophocles, 8 in Euripides. In Aristophanes a tenth of the instances are of this kind, while in the 1st foot undivided dactyls form a third part.

dactyl must not be a trisyllabic word,¹ but must overlap the 4th foot.² In the 5th foot also words not trisyllabic overlap the 6th foot, the only exception being *Vesp.* 1250 Φιλοκτήμονος ἴμεν, which is excused by *necessitas ineluctabilis*.

The most usual forms in which a dactyl is admitted are the following:—

1st foot: *Vesp.* 226—

ὀξύτατον, ᾧ κεντοῦσι, καὶ κεκραγότες.

3rd foot: *Nub.* 38—

ἔασον, ᾧ δαιμόνιε, καταδαρθεῖν τί με.

5th foot: *Vesp.* 908—

ἄνδρες δικασταί, τουτονί. δεινότατα γάρ κτλ.

(2) *Dactyls composed of more than one word*.—Such are more common than (1), especially in the 3rd and 5th feet, e.g. *Ach.* 66, *Av.* 89. As to the 5th foot, ∼ generally belong to the word composing the 6th foot, e.g. *Av.* 27 ἡμᾶς δεομένους, *Ach.* 254 ὡς μακάριος. Compared with the Tragic poets, Aristophanes departs from their usage in admitting ∼ | ∼. Of 52 instances of this kind almost all are in the 1st foot.³

C THE CYCLIC ANAPAEEST.—The admission of

¹ Exceptions are rare: cp. *Eg.* 475 αὐτίκα μάλ' (also in *Plut.* 347, 1191), *ibid.* 235 δώδεκα θεούς, *Vesp.* 765 μηκέτι βάδιζ', *ibid.* 1256 ἀνδράσι καλοῖς: in *Vesp.* 162 ἔκφερε is read by RV (see G Widegren *de num. et conform. ped. solut.* p. 69).

² There is but one instance of a word overlapping the 2nd foot, viz. *Eccl.* 460.

³ There are but 5 instances in the 3rd foot, all in the latest pieces, viz. *Ran.* 1436, *Eccl.* 532, *Plut.* 171, 174, 176. *Av.* 182 is corrected. *Ran.* 1436 ἥντιν' ἔχετον is really composed of 3 words.

the anapaest is the characteristic feature of Comedy,¹ in which it is as common as the tribrachs and dactyls together.

(1) *Contained in one trisyllabic word*.—More than a third are of this kind,² the favourite positions being the 1st and 4th feet.³

(2) The next most common are those that have a syllable over in the 3rd foot. In the 2nd, 3rd, and 5th feet respectively, the most common forms are *παρέθηκεν*, *διοσημία* κτλ. The rarest forms in all feet are those that overlap the preceding and following feet. Hence the prevailing forms are the following:—

1st foot: *Vesp.* 2—

φυλακὴν καταλύειν νυκτερινὴν διδάσκομαι.

2nd foot: *Av.* 440—

ἦν μὴ διάθωνταί γ' οἶδε διαθήκην ἐμοί.

3rd foot: *Lys.* 146—

εἰ δ' ὥς μάλιστ' ἀπεχοίμεθ', οὐ σὺ δὴ λέγεις.

4th foot: *Ran.* 1230—

οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν.

5th foot: *Plut.* 846—

οὐκ, ἀλλ' ἐνεργίῳσ' ἔτη τριακαίδεκα.

Combination of Resolved Feet

It may be stated as a general rule that there

¹ There are 2514 instances in Aristophanes, compared with 51 in Aeschylus, 79 in Sophocles, and 725 in Euripides.

² There is one instance in every $2\frac{1}{2}$ verses in the *Vespae*, viz. 1st foot 45+(65), 2nd foot 87+(20), 3rd foot 19+(4), 4th foot 57+(7), 5th foot 18+(3).

³ Of 482 undivided anapaests 274 are such words as βασιλεύς κτλ.

should not be more than two resolved feet in a line. They may be grouped in the following ways:—

A *Two tribrachs*.—Of the 10 possible combinations only one does not occur, viz. a tribrach in the 1st and 5th feet. The most common is 2:4 (82 instances, cp. *Vesp.* 61). The rarest are 1:2 and 3:5 (only twice), and 4:5 (only in *Eq.* 1245).¹

B *Two dactyls*.—Fifty-nine instances, cp. *Vesp.* 20, 134, 163, 982, 1167, the prevailing arrangement being 1:3.²

C *Two anapaests*.—Four hundred instances. Of the 10 possible combinations, 2:4, 1:2, and 1:4 are the most common.³

D *Anapaest and tribrach*.—Five hundred and twenty-two instances, the prevailing arrangement being 1:4.⁴

E *Anapaest and dactyl*.—Two hundred and forty-four instances, the prevailing arrangement being 2:3 (93 instances) and 1:3 (59 instances).⁵

F *Dactyl and tribrach*.—Two hundred and twenty instances, the prevailing arrangement being 3:2 (59 in-

¹ (a) Three tribrachs are found but 4 times, viz. *Ach.* 1022, 1054, *Vesp.* 185, *Thesm.* 1191.

(b) Four tribrachs; only *Thesm.* 915.

² 1:5 and 3:5 are found 8 and 9 times respectively, cp. *Vesp.* 163. Three dactyls occur only in *Nub.* 213.

³ The rarest are 3:5, 3:4 (9 and 10 instances respectively):—

(a) Three anapaests are found 55 times, cp. *Vesp.* 2, 205, 1157, 1418, 1424 (generally 1:2:4; 25 instances).

(b) Four anapaests occur but twice, *Lys.* 864, *Plut.* 815.

(c) Five anapaests but once, *Vesp.* 979, if this line can be called a verse at all.

⁴ 1:5, 2:5, 3:1, 4:5, 5:1, 5:3 are rare. 3:2 occurs but twice, *Nub.* 663, *Eccl.* 315 (doubtful); 3:5 but once, *Thesm.* 1210 in the mouth of the Scythian.

⁵ The rarest are 1:5, 2:5, 3:1, 3:5, 4:5, 4:3, the last only in *Ach.* 733.

stances), 1 : 4 (57 instances), cp. *Vesp.* 12¹ (fr. JRumpel *Phil.* xxviii).

Division of an Anapaest

I A polysyllable terminating at the 1st syllable of the thesis—

(a) is *not* allowed in the 3rd or 5th foot. *Lys.* 927, *Eccl.* 270, *Av.* 93 have long since been corrected.

(b) is allowed in the 4th foot, if there is a stop before the 3rd arsis (cp. *Ran.* 652, 658),² and in the 2nd foot when the two words which form the anapaest are closely connected (e.g. *Ach.* 6 τοῖς πέντε ταλάντοις), or when there is a punctuation-mark after the 1st thesis (*Nub.* 1221 ξῶν, ἀλλὰ καλοῦμαι κτλ.).³

¹ The following are rarer combinations :—

(a) *Anapaest and two tribrachs*—26 instances, in general 1 : 2 : 4.

(b) *Two anapaests and a tribrach*—41 instances, in general 1 : 2 : 4 and 1 : 4 : 2, cp. *Vesp.* 786, 795, 1169 (but see cr. n. and Crit. App.).

(c) *Anapaest and two dactyls*—6 instances, in general 5 : 1 : 3, cp. *Av.* 1568.

(d) *Two anapaests and a dactyl*—27 instances, in general 1 : 2 : 3, cp. *Vesp.* 906.

(e) *A dactyl and two tribrachs*—18 instances, the most common arrangement being 3 : 2 : 4.

(f) *Two dactyls and a tribrach*—12 instances.

(g) *Anapaest, tribrach and dactyl*—37 instances, the most common arrangement being 1 : 2 : 3, cp. *Vesp.* 8, 206, 838, 944, 964, 1005, 1168, 1313.

The rarest forms of all are the following :—

(h) *A tribrach followed by an anapaest*—cp. *Vesp.* 1169 (?), *Ach.* 47, *Nub.* 663 (?), *Lys.* 1148 (?), *Av.* 108 (?), *Eccl.* 315 ; *Ach.* l.c. and *Eccl.* l.c. being justified by the punctuation-mark after the tribrach.

(i) *A dactyl followed by an anapaest*—cp. *Ach.* 733 (?).

² Hence *Vesp.* 1369 is wrong, as well as *Nub.* 62 and *Ran.* 1307.

³ Consequently *Vesp.* 25 is corrupt ; while *Ran.* 1393, *Nub.*

II A polysyllable terminating at the 2nd syllable of the thesis is allowed (1) when there is an elision before the arsis;¹ (2) in the 2nd and 4th feet, when the words composing the anapaest are closely connected, and there is a strong penthemimeral caesura.²

III Monosyllabic and disyllabic enclitics, and μέν, δέ,³ γάρ, ἄρα, ἄν, which are treated as enclitics, cannot commence an anapaest except in the 2nd and 4th feet when there is a punctuation-mark before the principal caesura, and no pause after the enclitic.⁴

Other monosyllabic and disyllabic words *can* commence an anapaest, but (with the exception of the article, preposi-

684 Λύσιλλα Φίλαννα κτλ. are justified by the rapidity of the enumeration. Such a division of an anapaest is also allowable, when there is an elision, in the 2nd and 4th feet (*Nub.* 70, *Thesm.* 609, *Av.* 1026, *Ran.* 1407), rarely in the 3rd (*Nub.* 818), but never in the 5th, as *Nub.* 238 is corrupt (read ἐνεκ'). When the word that suffers elision is a disyllable that legitimately forms the thesis of an anapaest, it may occur in any foot but the last, e.g. *Ach.* 4, 246, 922.

¹ This is most common in the 2nd and 4th feet, even when there is a stop after the elision, cp. *Vesp.* †967, 998, *Pax* 195 etc. This licence is not admitted in the 3rd and 5th feet after a punctuation-mark; otherwise it is sometimes permissible, cp. (1) *Nub.* 3, 630, 749, *Plut.* 1085 (3rd foot); (2) *Pax* 31, *Av.* 956, *Nub.* 238 (5th foot). If the word that suffers elision is a tribrach, it is allowed in the 1st, 2nd and 4th feet. There may be a pause after the elision in this case, cp. *Ach.* 44, *Eq.* 98.

² *Av.* 1022 ἐπίσκοπος ἤκω δεῦρο κτλ., *Ecc.* 1027 ἀλλ' ἔμπορος εἶναι σκήψομαι. *Thesm.* 637 κάπειτ' ἀποδύσειτ' ἐννέα παίδων μητέρα is justified by the elision, and by the fact that ἐννέα is almost a disyllable. *Ach.* 1078 ἰὼ στρατηγοὶ πλείονες ἢ βελτίονες has been corrected by Elmsley to πλέονες.

³ This is shown by *Lys.* 160 εἰάν λαβόντες δ' εἰς τὸ δωμάτιον βίῃ, where δέ is out of its place in order to avoid δὲ λαβόντες.

⁴ Hence *Vesp.* 11 (according to some codd.) ἀρτίως τις ἐπεστρατεύσατο would be illicit. *Nub.* 876 καίτοι γε ταλάντου (of RV) is certainly wrong, as γε ought not to follow καίτοι without the intervention of a word.

tions and formulae of oaths¹) only when preceded by a stop.²

IV There cannot be a punctuation-mark after the 1st or 2nd syllable of an anapaest except in the 1st foot (cp. *Vesp.* 816, *Pax* 926, 930, *Av.* 22), and in the 2nd and 4th feet after an elision (cp. *Vesp.* †967).

V The thesis of an anapaest may be formed of two monosyllables. There is generally a stop before the arsis, but there are exceptions to this law: *Eccl.* 394, *Vesp.* 815, *Nub.* 187. This is most common in oaths (e. g. *μὰ Δί'*) in the 2nd or 4th feet, cp. *Vesp.* 193, 205, 1496.³

Divided anapaests are most common in the 1st foot (43 instances). In the 2nd foot there are 30 instances, in the 3rd foot 5, in the 4th foot 16, in the 5th foot 4.

These laws are unfortunately somewhat complex, but their importance may be judged from the fact that few modern copies of Aristophanic verses, even by the very best scholars, are free from obvious violations of them. For example, in the *Sabrinæ Corolla* (ed. 3) p. 161 Mr. Riddell's *ἐγὼ τί γένωμαι κτλ.* is very questionable (see n. 6), p. 237 Mr. Shilleto's *πῶς ἂν ἔχοι τις δακτύλους* (see III) admits of no defence, p. 275 the same scholar's *καὶ πρὸς γε δικαστήν κτλ.* violates III (in the same exercise *τόν, εἴτε πρόκλησιν κτλ.* is allowable according to I), p. 317 Mr. Evans's *θάτερον, εἴθ' ὅ τι δὴ θέλεις* contains violations of II and IV.

¹ Cp. *νῆ τὸν Δία τὸν σωτήρα.*

² e.g. the interrogative, *Ach.* 410 *τί λέλακας*; 768, 873; the relative *ὅς, ὅν, ὅ, ἃ, Eq.* 1046, *Pax* 832; the pronoun *σύ, Vesp.* 142, 158. The sole exception is *Av.* 20 *καὶ νῦν τί κέχνηας*; and even there the effect is lessened by the punctuation before the principal caesura.

³ An epitome of CBernhardi's article 'de incisionibus anapaesti in trimetro comico Graecorum' in the *Acta Societatis Philologiae Lipsiensis* (ed. FRitschl) Tom. I. Fasc. ii. pp. 245-86 (BGTeubner 1872).

*The Division of a Tribrach after the Second Short Syllable*¹

There are 102 instances of such a division, which may be divided into six classes, the necessary condition in all cases being that the words involved should be closely connected. (1) 17 instances. The 1st word (nominally a disyllable) is really composed of 2 monosyllables, so that the tribrach is composed of 3 words, the ictus falling on the middle one; cp. *Vesp.* 767. (2) 15 instances. The 1st word is a disyllable, and the 2nd a monosyllabic enclitic, so that the ictus really falls on the 2nd syllable of a trisyllable.² (3) 4 instances. γάρ is the 2nd word, and is treated as an enclitic, cp. *Nub.* 792, *Eccl.* 714, *Av.* 1167. This licence is permissible only in the 1st foot, as *Ach.* 71 is corrupt (τᾶρ' is probably the right reading). (4) 8 instances. The 1st word, which may be trisyllabic having the last syllable elided, is closely connected with the following word, which may be trisyllabic or quadrisyllabic; cp. *Vesp.* 69.³ (5) 24 instances. Disyllabic prepositions with their cases, cp. *Vesp.* 1252 (see *Crit. App.*). (6) 13 instances. Certain stereotyped phrases, cp. *Ach.* 1000 ἀκούετε λεῶ, *Eq.* 746 αὐτίκα μάλα, *Thesm.* 916 ταχὺ πάνυ, *Av.* 180 τίνα τρόπον. There are but 2 instances of such a division in the 3rd or 5th foot, viz.

¹ Mostly from OBachmann *Philol. Suppl.* B v. pp. 239 seqq.

² Hence *Vesp.* 3 ἄρα of V is wrong.

³ *Vesp.* 967 ὦ δαιμόνι', ἐλέει ταλαιπωρουμένους, as read by Blaydes, Rogers and Graves, contains two blunders: (a) δαιμόνιε is separated by punctuation from the succeeding word; and (b) the article is required with ταλαιπωρουμένους (see GWidegren *op. cit.* p. 85).

Ach. 71 (read τᾶρ'), 830 (Elmsley reads ἀπέδου τὰ χοιρία). There are but 12 instances remaining, which cannot be classified under any of the above-mentioned heads. Of these 7 fulfil the condition that the words composing the tribrach should be closely connected, viz. *Eq.* 1159 ἄφες ἀπὸ βαλβίδων (1st foot), *Thesm.* 1049 πάθος ἀμέγαρτον (id.), *Nub.* 884 τᾶδिका λέγων (2nd foot, generally obelized), *Lys.* 52 ἀσπίδα λαβεῖν (2nd foot), *Frg.* ὑποδερίδας ἐλικτήρας (2nd foot, allowable in a summary), *Lys.* 102 ὁ γοῦν ἐμὸς ἀνὴρ κτλ. (2nd foot), *Ach.* 161 (2nd foot, δραχμὰς δύο τοισδὶ is read by Bachm., but cp. line 691 n.), *Lys.* 993 (3rd foot, read εἰδότ' ἐμέ). Δία is so found with the ictus on the last syllable in *Lys.* 24 (2nd foot; probably corrupt) and *Nub.* 817 (4th foot; probably corrupt). *Plut.* 838 εὖ οἶδ' ὅτι. — κομιδῇ μὲν οἶν (4th foot) and *Ach.* 1023 πόθεν; — ἀπὸ φυλῆς (1st foot; Bachmann reads ἀπὸ) are certainly corrupt on account of the break in the sense between the two short syllables. It may be further noticed that ∽|∽ in Aristophanes is most common in the 1st foot (a fourth of the instances). In the 4th foot almost the half of the instances are disyllabic prepositions (e.g. *Eccl.* 557). In the 1st, 2nd and 4th feet there are 77 instances)(1713 of ∽|∽. In the 5th foot there is but one instance, viz. *Ach.* 830, which is doubtful. With regard to the 3rd foot, the only instances (*Av.* 1588 and *Ach.* 71) are almost certainly corrupt.¹

Iambic Tetrameter Catalectic

This measure was introduced into literature by

¹ Cp. Rumpel *Philolog.* xxviii. p. 605.

Hipponax,¹ from whom the Attic Comedians borrowed it. It was originally a dance measure. It was frequently employed by Aristophanes,² especially in the Parodi and Epodi, in iambic Choruses, and in the Cataceleusmi.³

In the Choric and Tragic parts of Comedy⁴ the structure of the iambic tetrameter is very strict: (1) No cyclic anapaests are allowed. (2) Diaeresis is carefully observed. In dialogue, many licences are occasionally found: ⁵ (1) *Diaeresis is not observed*. In general, when there is no caesura after the 4th foot, there should be one after the 5th, but there are exceptions, cp. *Nub.* 1076, 1359, *Ran.* 921, 923, *Lys.* 268, *Thesm.* 531, 562, 565, 566, *Plut.* 303. In dialogue, almost every sixth verse is without the diaeresis. (2) *Anapaests are admitted*, but rarely in the 4th⁶ and 6th feet,⁷ never in the 7th foot except in the case of a proper name; cp. *Thesm.* 547. (3) There is but one instance of a dactyl in the 5th foot, viz. *Eq.* 857. (4) Resolutions (viz. tribrachs) are rare in the 4th foot,⁸ and unknown in the 7th in Greek.

¹ Hence it was called *Hipponactium*.

² Hence the name *Metrum Aristophanium*.

³ e.g. *Eq.* 333-4, 407-8, 841-2, *Nub.* 1034-5, 1350-1, 1397-8, *Ran.* 905-6.

⁴ There are 146 such lines in Aristophanes (viz. in the Parodi and Exodia) with only 12 resolved arses, no cyclic anapaests, and only 4 diaereses neglected (Zieliński *Glied.* p. 296).

⁵ There are 363 tetrameters in dialogue in Aristophanes (viz. in the Epirrhemata of the Agon, omitting the Cataceleusmi and the mesodic tetrameters), 155 resolved arses, 61 cyclic anapaests, 32 neglected diaereses.

⁶ *Ran.* 932, 937, *Nub.* 1427, *Thesm.* 560, *Erg.* 569. 5, Cratin. 43.

⁷ *Thesm.* 568, *Eq.* 909, *Ran.* 917, *Nub.* 1066, 1075.

⁸ Cp. *Ran.* 911 (?), *Nub.* 1039, 1063, *Ach.* 1040, *Thesm.* 537, 542, 567.

Trochaic Tetrameter

The trochaic tetrameter was first employed in dialogue by Phrynichus, who was followed by Aeschylus¹ (*Persae* 158, 218, 705). It received the name *Epicharmium*, from the extended use of it by the Sicilian poet. Resolutions of the arsis are common in Aristophanes (1 in 4), but not so frequent as in Euripides (1 in $2\frac{1}{2}$). The most common resolution of all is the tribrach, which is found in all feet, but especially in the 1st and 5th.²

A TRIBRACHS—(1) *Composed of one polysyllabic word.*—The favourite arrangement is for a quadrisyllable to form the tribrach so as to overlap the succeeding foot, e.g. *Av.* 367 ἀπολέσαι παθόντες οὐδὲν ἄνδρε καὶ διασπᾶσαι.³

(2) *Composed of trisyllabic words.*—Such words are especially common in 1st and 5th feet, cp. *Av.* 378; almost universal in 4th foot on account of the caesura;⁴ very rare in the other feet.⁵

(3) *Composed of more than one word.*—There are no instances of such in the 4th or 7th foot. In the 2nd, 3rd, and 6th feet the tribrach must consist of only two parts; cp. *Eq.* 281.⁶

¹ Cp. Muff *Chorpart.* p. 47.

² The statistics are: 1st foot 29+(35), 2nd foot 4+(6), 3rd foot 15+(7), 4th foot 2, 5th foot 43+(13), 6th foot 8+(12), 7th foot 7. The tribrach is found in the 4th and 7th feet only in Euripides and Aristophanes.

³ Exceptions are rare, viz. *Vesp.* 510, *Av.* 290, 791, 1071.

⁴ The only exception is *Av.* 353.

⁵ viz. 2nd foot no instances, 3rd foot 6 instances, 6th foot 3 instances, 7th foot no instances, since this foot generally forms one word with the catalectic 8th, e.g. *Vesp.* 461.

⁶ The only exception is *Pax* 615 ταῦτα τοῖνον, μὰ τὸν Ἀπόλλω κτλ.

The normal division is $\sim | \sim$, but $\sim | \sim$ is sometimes allowed,¹ except in the 2nd² and 6th feet. In 1st and 5th feet three divisions are frequent, especially in the case of the article or pronoun etc.³

B CYCLIC ANAPAESTS.—A rather rare resolution.⁴ About half the instances are formed by one word. The caesura is generally before the anapaest (as in the case of the tribrach), e.g. *Eq.* 1308.⁵

(1) *Trisyllabic words*.—Almost always so in 4th foot.⁶

(2) *Formed of more words than one*.—There must not be more than one division,⁷ and the two short syllables must belong to the first word, and the long syllable to the succeeding word (e.g. *Vesp.* 458, *Eq.* 565).

C CYCLIC DACTYLS.—Very rare, and not above suspicion.⁸

As a general rule, there must not be more than one resolution in a trochaic tetrameter. The exceptions are not numerous :

A Two tribrachs : 16 instances (lines 498, 510, 511). 1 : 5 is the most common arrangement.⁹

B Two anapaests : not in Aristophanes.

C Tribrach and anapaest : 12 instances (lines 458,

¹ Cp. *Eq.* 245, *Av.* 340, 1109.

² There is but one exception, viz. *Vesp.* 504.

³ e.g. $\sigma\upsilon\delta\epsilon\ \mu\acute{\epsilon}\nu\omega\nu,\ \tau\acute{\iota}\ \tau\acute{o}\ \tau\acute{\epsilon}\rho\alpha\varsigma,\ \acute{o}\ \delta\epsilon\ \nu\acute{\epsilon}\alpha\nu\lambda\acute{\alpha}\varsigma,\ \sigma\upsilon\delta\epsilon\ \acute{\alpha}\chi\acute{\alpha}\rho\iota\sigma\tau\omicron\varsigma$ (5th foot).

⁴ 2nd foot 14 + (9), 4th foot 5 + (3), 6th foot 6 + (12).

⁵ Exceptions are rare, viz. *Vesp.* 497, *Lys.* 615, *Pax* 553.

⁶ The only exceptions are *Vesp.* 521, *Av.* 1106.

⁷ The only exception is *Vesp.* 461.

⁸ Cp. line 496 n. The only other instances are 1st foot *Thesm.* 465, *Eq.* 319, 4th foot *Av.* 1113, *Eccl.* 1156, 5th foot *Ach.* 318.

⁹ *Vesp.* 510 is a solitary example, and so also are the other two possible combinations.

461, 462, 521, 525). The most common arrangement is 5 : 2.¹

In general, it may be noticed that in only one tetrameter out of 27 does more than one resolution occur.

Anapaestic Tetrameter

The anapaestic tetrameter catalectic is a small anapaestic system, composed of a dimeter anapaest and a paroemiac.

The Dorians in Sicily borrowed this measure from the Dorian *Embateria*, and employed it in Comedy. See Hephaestion 27, who quotes Aristoxenus of Selinus :

τίς ἀλαζονίαν πλείστην παρέχει τῶν ἀνθρώπων ;
τοὶ μάντις.

Epicharmus introduced this metre into dialogue. The chief innovation of the Attic poets was the observance of the law that the 7th foot should be an anapaest, thus making the close of the verse identical with that of an hexameter.² The chief laws to be observed in reproducing this measure are the following :

(1) The final long syllable of the 1st κῶλον must not be resolved. The exceptions (*Nub.* 326, *Vesp.* 350, 397, see notes) have been corrected.

(2) An anapaest must not be resolved into a proceleus-

¹ The following combinations are rare :—

(1) Three tribrachs—only in *Av.* 1116.

(2) Four tribrachs—only in *Ran.* 1099.

(3) Tribrach and dactyl—*Ach.* 318, *Eq.* 319.

(4) Two tribrachs and an anapaest—*Av.* 302.

² A verse with a spondaic 7th foot was called *Λακωνικόν*.

maticus. The only exception is προσέχετε *Vesp.* 1015 (see note).

(3) A dactyl must not be followed by an anapaest. The only exception is *Vesp.* 397 (see cr. note).

(4) When the 1st foot is a spondee, the 2nd should not be a dactyl. I can find but 4 exceptions, viz. *Eq.* 524, *Vesp.* 673, 708, *Nub.* 409.

(5) It is advisable that there should be a caesura after the 2nd foot. This law, however, is not consistently followed unless (a) when the 2nd foot is a dactyl with a weak caesura and the 3rd foot a spondee,¹ and (b) when the verse commences with 2 dactyls,² cp. *Eq.* 805, 1327, *Nub.* 400, *Vesp.* 389, 551, 671, 1027, etc.

(6) There must be a caesura after the 1st κῶλον. The only exceptions are *Nub.* 987, *Av.* 600, *Vesp.* 568 (see note).

(7) A succession of dactyls must be avoided, although there are instances where the 1st κῶλον does not differ from a dactylic tetrapody, cp. *Vesp.* 1027 οὐδενὶ πώποτε φησι πιθέσθαι, *Eq.* 805, *Nub.* 353.

(8) A verse like *Vesp.* 595 εἴπη τὰ δικαστήρι' ἀφείναι must be avoided. It is quite without parallel.

Anapaestic tetrameters were employed originally in martial hymns, as well as in Embateria. Hence their frequent occurrence in the Catacelesmi of Comedy.³

¹ *Eq.* 508 ἡνάγκαζεν ἔπη λέγοντας has been corrected by Porson to ἡ. λέγοντας ἔπη (so R), and, likewise, *Eq.* 787, *Eccl.* 514.

² The only exception is *Nub.* 353 ταῦτ' ἄρα ταῦτα Κλεώνυμον κτλ.

³ e.g. *Nub.* 959, *Eq.* 761, *Vesp.* 346, 379, 546, 648, *Ran.* 1004, *Lys.* 549, *Thesm.* 947, *Plut.* 487; see Christ *Metrik* p. 267.

THE MANUSCRIPTS CONTAINING THE *WASPS*

THE MSS. containing the *Vespae* are ten in number :—

A **Vetusti**.—(1) The *Venetus* (**V**). Codex Marcianus graecus 474, large 4to (0·283 : 0·215 mm.), parchm., saec. xii,¹ 172 leaves in 21 sheets. It contains the seven plays usually read in Byzantine times (viz. *Plutus*, *Nubes*, *Ranae*, *Equites*, *Aves*, *Pax*, *Vespae*). It has been shown by Prof. Zacher² that this MS. was mechanically copied page by page and line by line from a single exemplar of a not much earlier date. It is, in general, written by two hands (1st hand *Plut.*, *Nub.*, *Ran.* 1–470. 2nd hand *Ran.* 471 ad fin., *Eq.*, *Av.*, *Pax*, *Vesp.*). This MS. has been collated by Bekker, and more carefully by Cobet, who has been followed in this edition.

(2) The *Ravennas* (**R**). Codex Ravennas graecus 1374 A, large 4to (0·325 : 0·213 mm.), parchm., saec. xi, 191 leaves in 24 sheets. It contains the eleven extant plays. This MS. was copied carefully from an original but little older than itself,³ and was

¹ According to Zuretti (*Analect. Aristoph.* p. 7) saec. xiii.

² *Die Handschriften und Classen der Aristophanesscholien* pp. 505 seqq.

³ Zacher *op. cit.* pp. 530 seqq.

written 'continuously and without breaks by one and the same scribe'¹ throughout in minuscules. A different² hand added scholia in semi-uncials in the *Plutus*, *Nubes*, *Ranae*, *Aves*, and *Pax*. The scholia on the rest are added less carefully in semi-uncials by a third hand. The latter hand corrected the first throughout. Bekker's collation of this MS. has been followed.

The *Ravennas* is at present in the Biblioteca Comunale at Ravenna, having been transferred there from the Camaldulensian Convent at Classe. The previous history of this MS. was unknown, until it was shown by vonVelsen,³ from the printers' marks on the margin of two plays, that it is identical with the Codex Urbinas used by the Giunta in preparing their second edition (A.D. 1525, 1st ed. A.D. 1515). It seems to have been purchased for the Library at Urbino by Guidobaldo after A.D. 1498 (the year of the Aldine edition). Its subsequent fate was long veiled in obscurity, but it has recently been discovered⁴ that it was purchased at Pisa in May A.D. 1712 by the Abate P. Canneti, the librarian of the Biblioteca Classense. It was not at Classe in 1698 when Montfaucon drew up his index of the treasures of Ravenna, but was seen there by D'Orville in 1726.⁵ Its re-discovery has generally been attributed to Invernizzi (1794).

<(3) The *Venetus G* (S Blaydes). Codex Marcianus graecus 475, folio (0·384: 0·283 mm.), parchm., saec xv, 242 pages. Written in a careful and beautiful hand,

¹ TWallen *Journal of Philology* xxiv. p. 325.

² Such is TWallen's deliberate judgment, l.c. p. 319.

³ *über d. Cod. Urbinas der Lyst. u. d. Thesm.* pp. 4 seqq.

⁴ See TWallen *Journal of Philology* xxiv. p. 325.

⁵ TWallen *Acad.* 1889 p. 59.

almost without erasures or corrections. It contains the seven plays of **V**. This MS. is a copy of **V**,¹ but with corrections from the Parisian group of MSS.; e.g. line 36 ἐμπεπρησμένης, 58 οὔτε, 577 ἀ' χεῖς φάσκων, 634 οὗτος, 1091 ἦ, 1295 τὰς πληγὰς. Although, in general, it may be disregarded, it contains a few readings the source of which I cannot discover, e.g. line 651 ἐντετηκυῖαν, a most noteworthy variant, 1107 ξυλλεγέντες, 1193 βαθυτάτην.>

B Recentiores.—*Italian group* (1) Codex Flor. **Γ**, 31 n. 15² (**Γ**), cotton paper, saec. xiv. This MS. originally contained *Ach.*, *Eccles.*, *Eq.*, *Av.*, *Lys.*, *Vesp.*, *Pax*, but *Av.* 1420–91, *Lys.*, which are missing, have been discovered at Leyden by vonVelsen³ in the Codex Leidensis Vossianus fol. 52. It is written in many hands, and corrected by three hands from a different exemplar.⁴ This MS. supplies but two good readings in the *Vespaе*, viz. line 614 ἀλλ' ἦν, 1211 κατακλινῆναι.

(2) Codex Laur. **Δ**, 31 n. 16⁵ (**Δ**), paper, saec. xv, fol. Eight⁶ plays (*Plut.*, *Nub.*, *Eq.*, *Ran.*, *Ach.*, *Av.*, *Vesp.*, *Lys.*). This MS. is interpolated, and may be safely ignored.⁷ It does not contribute a single good reading in the *Vespaе*, cp. vVelsen-Zacher *Eq.* p. vi.

(3) Codex Palatinus 128, paper, saec. xv, fol. Four plays (*Eq.*, *Ach.*, *Vesp.*, *Av.*), originally seven.⁸

¹ See Zacher *op. cit.* p. 545.

² Zuretti *op. cit.* p. 10, Zacher *op. cit.* p. 549.

³ *op. cit.* p. 53, vVelsen-Zacher *Eq.* p. ix.

⁴ In *Vespaе* and *Pax* **Γ** is defective and confused (Zacher *op. cit.* p. 554), although it contains scholia of great value.

⁵ Zuretti *op. cit.* p. 11.

⁶ Zuretti erroneously says six.

⁷ Schöll *Götting. Gelehrt. Anz.* 1871 p. 13.

⁸ Zuretti *op. cit.* p. 21.

(4) Codex Palatinus 67 (**P**), paper, saec. xv, 4to, without scholia. Nine plays (omitting *Thesm.*, *Eccles.*) of little importance; 'è la riunione del testo di vari codici, fatta premettendo a ciascuna comedia una sola ipotesi, sistecamente.'¹

(5) Codex Ottobonianus (in Vatican library), 307, saec. xvi. Nine plays (omitting *Thesm.*, *Lys.*); apparently a copy of the Aldina.²

Parisian group. (6) Codex Parasin. 2715 (**B**). (7) Codex Parasin. 2717 (**C**). These MSS. are generally set aside as worthless.³ It is true that they must be used with great caution as being interpolated and amended, in rather naive fashion, by a copyist of metrical proclivities,⁴ but they supply many readings of undoubted merit; cp. cr. nn. on lines 7, 36, 58, 113, 121 (**B**), 172 (**B**), 190, 208 (**B** Ald.), 326, 373 (**B**), 418 (**B**), 434, 577 (**B**), 620, 634, 668 περιπεφθείς, 671, 674 (**C** Ald., Suid.), 758, 821, 1027 (**BΓΔ**), 1091 (**B**), 1132, 1254 (**B**), 1287 (**B** Ald.), 1324 (**B**), 1413 (**C**).

(8) Ed. Aldina princeps. Curavit Marcus Musurus. Venetiis apud Aldum. MIID. Idibus Quintilis.⁵ Nine plays (omitting *Thesm.*, *Lys.*), but *Pax* and *Eccles.*

¹ Zuretti *op. cit.* p. 21.

² Zuretti *op. cit.* p. 23.

³ Kühne *de codd. qui Aristoph. Eccles. et Lysist. exhibent*, Zacher *Bursians Jahresb.* 1892 p. 51, vVelsen-Zacher *Eq.* p. vii.

⁴ **B**'s favourite device is the insertion of γε, e.g. 202 προσκύλιέ γ', 550 γ' ἢ καὶ, 673. Elsewhere he endeavours to turn logaoedic verses into iambs, e.g. 317, 746. His emendations are particularly bold, e.g. 1389 ἐστιν ὅς μ' ἀνὴρ, 1193 λαγόνas τε καὶ (on account of error λαγόνas καὶ in **R**). His grammatical knowledge is also elementary, e.g. 709 ἀν πᾶσι λαγώois, 1413 κλητεύεις (on account of want of construction in κλητεύειν εὐκίως). It is strange to find Edd. accepting many of these 'Verschlimmbesserungen,' e.g. 659, 1015, 1193, 1413.

⁵ Zacher *Handschr. ü. Schol.* p. 557.

were added after the others from a different exemplar. The Aldine has the value of a MS. of the first class (Zacher). It is not known what MSS. Musurus followed, but *Estensis III D 8 saec. xiv* was in his possession.¹

The chief external evidence for reconstructing the text of Aristophanes is Suidas. Suidas quotes Aristophanes more than 5000 times, but his citations from the *Vespae* are less numerous than from the other plays. However, more than one certain reading is due to him, cp. cr. nn. on lines 220, 699, 713 $\pi\acute{\epsilon}\pi\omicron\nu\theta'$, 795 $\kappa\alpha\tau\acute{\epsilon}\psi\epsilon\iota\varsigma$ (pointing to $\kappa\alpha\tau\alpha\pi\acute{\epsilon}\psi\epsilon\iota\varsigma$). He must, however, be used with caution as (1) he is given to quoting from memory, cp. Blaydes's critical notes on lines 508, 656, 701, 789, 959, 1264, 1274, 1299; (2) he makes errors in excerpting, in taking glosses etc. instead of the text; and (3) the MSS. of his work are corrupt. The MS. of Aristophanes which he followed seems to have lain midway between the recension represented by **RV** and that represented by the archetype of **ΘM** Ald. (called by Zacher θ).²

Relative Value of V and R. In general, **R** is a better reproduction of its archetype than **V**, which has been much interpolated from other MSS.; but in the *Pax*, *Aves*, *Ranae*, and, particularly, in the *Vespae*, **V** has contributed much more than **R** to the reconstruction of the text of Aristophanes. Although **R** and **V** are derived from the same archetype (called *v* by Zacher), **V** has been corrected from a better exemplar in many places, cp. cr. nn. on lines 335, 384,

¹ See Zacher *Bursian's Jahresb.* 1892 p. 23, Zuretti *op. cit.* pp. 35 seqq., vVelsen-Zacher *Eq.* p. vii.

² See *Berliner philolog. Wochenschr.* 1890 column 75.

386, 472, 480, 507 (also Suid.), 675, 702, 735, 749, 1064, 1155, 1193.¹ The value of **R** in the *Vespa* is not very great, but the following certain readings are due to it, viz. 168 δρασείει, 175 αὐτόν, 239 ἡψόμην, 338 ἐφέξειν, 350 οἷός τ' εἴης, 432 τῶφθαλμων (i.e. -μὼν), 577 ἄρχειν, 790 ἐπέθηκεν (also **BC**), 1044 σπείραντ', 1234 μαιόμενος (also **C**), 1268 οὗτος ὃν γ' ἐγώ.

It is Professor Zacher's opinion² that the archetype of **ΘM** Ald. (viz. θ), and the archetype of **VR** (viz. v), were respectively copied from a MS. (viz. **Σ**) which was written at the beginning of the tenth century, perhaps in the reign of Constantin Porphyrogenetos. This MS. was in minuscules, with many abbreviations.

Errors in VR. A study of the critical notes of any edition of Aristophanes will hardly fail to incline a student to accept Cobet's estimate of the value of the Aristophanic tradition.³ To quote the words of vonVelsen⁴ 'so sind wir, was die handschriftliche Überlieferung betrifft, im Aristoph. traurig genug gestellt, und, wenn bei irgend einem Schriftsteller, ist beim Aristoph. das Pochen auf die Autorität der MSS. übel angebracht.' The most frequent errors may be classified thus:—

I Errors due to change of pronunciation:—

(i) *Itacism*: **EI**=**I** 338 ἐφέξειν **V**; 519 ἐπιδίδαξον **V**; 582 φορβιᾶ **RV**; 583 καταλιπὼν **RV**; 618 δείνου **R**;

¹ vBamberg *de Rav.* p. 13; see vVelsen *Philolog.* xxiv. p. 147.

² See *Berliner philolog. Wochenschr.* 1890 column 76, *Bursians Jahresb.* 1892 p. 117.

³ *NL.* p. 253.

⁴ *Philolog.* xxiv. p. 146.

749 πειθόμενος **RV**; 773 νείφη **R**; 937 τρύβλειον **V**; 1027 πείθεσθαι **V**; 1028 αἴσιν **R**.¹

EI = **OI** 596 περιτρώγοι **V**; 1458 ἔχει **V**.

EI = **Υ** <649 κατερῦξαι **G**>.

H = **EI** 109 δήσας **R**; 387 πείση **V**; 397 καταβήση **R**; 483 καταντλεῖ **R**; 496 προσαιτεῖ **R**; 577 ἀρχήν **V**; 608 ἀλείφει **R**; 852 ἡσκόρακας **V**, cp. 1091 *Crit. App.*, 1237. This error is common in inscriptions from the second century B.C.²

H = **OI** 259 μὴ **R**; 422 αὐτῆς (= αὐτοῖς) **V**; <477 οἶμαι = ἦ μοι **B**>; 699 ὅποι **RV**. This is a common error in MSS.³

H = **Υ** 488 ἡμῖν and ὑμῖν; 663, 853 ὅτι ὑπελαθόμην **V**; 1159 ὑποδύσασθαι **RV**; a very common confusion.

I = **H** 103 δορπιστοῦ **V**; 220, 425 ὥργησεν **R**; 788 σκωπτόλις **R**; 965 κατεκνίσας: 1495 κοτυλιδῶν **V**. This error is common in inscriptions, but not before the imperial epoch.⁴ It is constantly found in papyri of 250 B.C.

OI = **Υ** 678 σὺ **RV**; 854 σοὶ **V**; 917 κυνῶι **R**; 933 σύ; an error common in inscriptions from the time of Constantine.⁵

A less frequent error is unaccented **AI** = **I** 612 γάννυμι **R**.

(ii) **AI** = **E** 298 κρέμεσθε **V**; 572 ἐλαιήσαις **R**; 681 ἀποκλεις **V**; 890 γενναιοτέρων **RV**; 964 ἀπόκρινε **R**; 965 ἄλαβαις **V**; 974 περιμένει **R**; 1012 εὐλαβεῖσθαι **V**; 1078 μάχεσιν **R**; 1212 δὲ **V**,

¹ On this error see Cobet *VL*. pp. 87–9.

² Reinach *Traité d'épigraphie grecque* p. 265.

³ Reinach l.c.

⁴ Cp. Soph. *OC.* 9, 62, *Trach.* 322.

⁵ Reinach *op. cit.* p. 266.

an error common in inscriptions from the time of Constantine.¹

Many of these errors may be due to the confusion of tachygraphical symbols.²

(iii) $\Delta = \mathbf{T}$ 119 τοῦδ' **R**; 121 δῆτα **RV**; 402 τε **R**; 1112 τε **RV**, a common confusion in modern Greek.

$\Omega = \mathbf{O}$ 47 ἀλλώκοτον **V**; 356 ἐκεινο **R**; 558 ὡς **R**; 607 ἀσπάζονται **R**; 634 οὕτως **R**; 648 ὄρα **R**; 736 παρὼν **RV**, 928 δύω **RV**; 1109 οδιωι **R**; 1365 σωροῦ **V**: a common error in inscriptions early and late.³ In modern Greek these vowels are no longer distinguished.

II Errors due to similarity of the form of letters:—

(i) *Uncials*. $\mathbf{B} = \Theta$ 465 ἐλάμβανε **R**.⁴

$\Delta = \mathbf{\Lambda}$ 967 ἐλέει **RV** see Crit. App., 1157 ὑποδύου **RV**.

$\Delta = \mathbf{A}$ 565 ἀν (= $\Delta\mathbf{H}$) **RV**; cp. 939 cr. n.

$\Delta = \mathbf{N}$ 629 δῆμητραν (**N** being due to Δ of succeeding word); 698 τοῖσιν **RV**.

$\mathbf{H} = \mathbf{N}$ 511 πεπηγμένον **R**; 550 ἦ καὶ **R** (**H** being due to repetition of preceding letter); 565 ἀν (= δῆ) **RV**.⁵

$\mathbf{HI} = \mathbf{IN}$ 585 ἐποῦσιν (= σῆ) **V**.

$\mathbf{K} = \mathbf{IC}$ <381 ἐκκαλαμᾶσθαι **G**>; a very common error.⁶

¹ Reinach l.c., see Cobet *VL*. pp. 121, 382.

² See Zacher *Handschr.* p. 543.

³ Reinach *op. cit.* p. 262.

⁴ See Cobet *op. cit.* p. 116; a common confusion.

⁵ See Cobet *op. cit.* pp. 101, 402.

⁶ See Cobet *op. cit.* pp. 194, 279.

K = **C** 140 τις **R** (**C** being dittography of **K** of the next word), cp. 858; 244 ἡδίκησεν **RV**; 342 δημολόγος κλέων **V** (a dittography); 854 καδίκους **R** (an haplography).

Λ = **A**¹ cp. 1193 Crit. App.

Λ = **I** 1045 ἀναιδείς **R**.

M = **Γ** 724 μάλα; 1162 με **RV**.

M = **Δ** 601 μ' **V**; 902 ποῦ δ' ὁ **R**.

Π = **Γ** 1116 γόνον **RV**; 1354 κρατῶ γώ **RV**.²

Π = **N** 790 ἐνέθηκεν **R**; 1365 ποθεῖς³ see Crit.

App.

Π = **T** 288 ταχὺς **R**; 335 κατακλείων **V**; 599 καίπουσιν **R**; 798 ταῦθ' **RV**; 1146 ποι **R**.

T = **Γ** 311 γε δείπνον **RV**; 319 ἀτὰρ **V**; 503 γὰρ **RV**; 730 ἀγενῆς **R**; 806 γε **R**; 822 γ' αὐτὸν **RV**; 833 τε **RV**; 922 γ' αὐτὸν **RV**; 1163 εἰς γῆν **R**.⁴

T = **Υ** <98 τόν (= ὑόν) **BC**>; 175 θάττον (= αὐτόν) **V**.

ΤΛ = **M** 1024 (see Crit. App.).

Φ = **Θ** 572 φωνῇ **RV**.

Φ = **Ψ** 576 γράψομαι **R**.

(ii) *Minuscules*. α = ο 6 αὖ **R**; <53 σαφῶς **BC**>; 239 ἡψαμεν **V**; 249 χαμόθεν **V**; 259 βάρβαρος **V**; 326 ψευδομάμαξυν **RV**; 651 ἐντετοκυῖαν **RV**.

δ = σ 245 σπεύσωμεν **V**.

ε = κ 409 ἐλέωνι **V**.

ε = ο 91 ἐρᾷ **R**; 125 ἐξεφρίομεν **RV**; 311 γε **RV**.

ζ = ξ 704 ἐπισίζη **R**.

¹ Cobet *VL*. pp. 225, 249.

² Cobet *op. cit.* pp. 4, 235, 243.

³ Cobet *op. cit.* pp. 119, 141, 244, 372.

⁴ See Cobet *op. cit.* pp. 4, 71.

$\theta = o$ 694 $\pi\rho\acute{\iota}\omicron\nu'$ οἱ **R** for $\pi\rho\acute{\iota}\omicron\nu\theta'$ οἱ.

$\theta = \sigma$ 586 ἀναπείθοι (= -ση) **V**; 1365 ποθεῖς (= νοσεῖς) **V**.

$\kappa = \beta$ 271 ἐκβαλεῖν **R**; 1193 καθυτάτην **V**: see cr. n.

$\mu = \beta$ 974 περιμένει **R**.¹

$\mu = \kappa$ 1091 μὴ **RV** see Crit. App.

$o = \epsilon$ 1107 ξυλλέγοντες **R** a very common error.

$\pi = \kappa$ 555 ὑποπίπτοντες **R**; 1254 κατάξαι **RV**.²

$\rho = \epsilon$ 577 ἄχρῖς φάσκων **RV**.

$\rho = \sigma$ 1213 χύτλαρον **V**.

$v = \nu$ 416 τόνδ' **RV**; 525 ἀκράτου **RV**; 576 ἄν **R**; 711 τρόπαιον **V**; 798 ταῦθ' **RV**: cp. 859.

$\omega = \alpha$ 304 ὄρχων **V**.

$\omega = \epsilon\iota$ 503 ἀκούειν **RV**; 532 λέγειν **RV**; 1020 εἰς **RV**; 1413 κλητεύειν **RV**; 1449 ἀπολεῖς **RV**.

$\omega = \omicron\iota$ 572 φωνῇ **RV**; 1109 οἱ δὲ **RV**.

Many of these errors are possible in majuscules.

III Errors due to—

(i) *Haplography*: 168 δράσει **V**; 350 ἦς (= εἶης) **V**; 386 κλαύσαντες (**ΚΑΤΑΚΛ**) **R**; 396 αὖ lost after -ται, τουτί· τοῖσιν (= τουτί· τούτοισιν) **R**; 1069 κίννους **V**; 1324 δῆ lost after **ΚΑΙ**; 1537 ὀρχούμενός τις **R**: cp. cr. nn. on 284, 427, 612, 713, 826, 1211, 1307, 1340, 1537.³

(ii) *Dittography*: 440 τετταγαρ' **R**; 530 ταῦτ' αὐτά **R**; 570 ἄμ ἄμα **R**; 758 ἐγὼ 'ν ἐν **V**; 796 ὀρᾶς os ὅσον **V**; 875, 886 ἐν νέαισιν **R**; 894 γραφῆς ἦς **RV**; 1062 ταῦτ' αὐτό **R**; λέγεις (= μέλλεις λέγειν) **V**; 1190 ἐμάχετό γ' αὐτίκα **RV**; 1307

¹ Cobet *VL*. pp. 6, 57.

² See Cobet *op. cit.* pp. 57, 71.

³ See Kock *Fleck. Ann.* vi. p. 176.

κατέτυπτε **V** : cp. cr. nn. on 329, 484, 627, 694, 984, 1193, 1502.

(iii) *Anagrammatism* : <401 σιτιάδη **G**> ; 408 λαβόντες **RV** ; 434 βάλλ(λ)εσθε **RV** ; 788 δαρχμῆν **R** ; 795 λέγων **RV** ; 999 μεταυτῷ **V** ; 1025 περιῶν **R** ; 1118 ἐκφορῇ **RV** ; 1132 ἀναλαβοῦ **RV**.

(iv) *Confusion of prepositions* : cp. 108 cr. n. ; 392 παρά **R**, περί **V** ; 983 ἐπί = ἀπό : 1083 πρὸς (= παρά) **R** ; 1155 παράθου = κατάθου :¹ see cr. nn. on 215, 335, 670, 1161.

(v) *Insertion of gloss in Text* : 186 ἔσει **V** ; 242 Κλέων **RV** ; 263 ὁ Ζεὺς **RV** ; 970 μόνος φύλαξ **V** ; 1223 δεδέξεται **RV** ; 1428 μεγάλ' σφόδρα (?) **V**.

(vi) *Omissions* : cp. cr. nn. on 2, 141, 152, 172, 226, 339, 343, 344, 348, 384, 396, 429, 432, 536, 548, 550, 565, 602, 609, 620, 644, 650, 665, 678, 693, 709, 735, 825, 855, 861, 885, 900, 914, 921, 953, 1036, 1117, 1143, 1185, 1192, 1201, 1360, 1518.

(vii) *Wrong order of words* : cp. cr. nn. on 145, 350, 527, 636, 891, 1324.

(viii) *Common words substituted for rarer words* : cp. cr. nn. on 649, 651, 668, 738, 928, 991, 1045, 1062, 1066, 1234, 1248.

In addition to these more important errors, the following, which are mostly omitted in the Critical Notes, may be mentioned :—

(ix) **¶** *ephekkustikon wrongly omitted* : 28 ἐστὶ μέγα **RV** ; 133 ἐστὶ **V** ; 345, 351, 388, 390, 398, 420, 566, 618, etc.

¹ See Cobet *VL*. pp. 43, 68, 242, 258, 266, 272.

(x) *wrongly inserted*: 69 ἐπέταξεν νῶιν V; 126, 454 ἐστὶν ἀνδρῶν V; etc.

(xi) *Doubling etc. of Liquids*: 39 φάλλαιν' R; 71 ἀλόκοτον V; 200 ἐμβαλε RV; 308 ἐλας R; 421 Φίλιπον, etc.

(xii) *Avoidance of Elision*: 181 τινά: ἀλλὰ ναὶ V; 358 ἐφύλαττε V; 596 αὐτὸς δὲ ὁ R, etc.; very common.

(xiii) *Wrong division of Words*: 332 ἢ δῆτ' ἄλιθον V; 412 καὶ πολούμενον V; 480 σ' οὐστιν V; 668 αἰρεῖς αὐτοῦ V; cp. cr. nn. on 536, 588, 614, 703, 732, 790, 792, 1050, 1141.

(xiv) *Wrong Spelling*: 198 κέκραθι V, etc.

(xv) *Wrong Accents*: 394 ἀποπαρδῶ V; 398 φυλλᾶσι V; 462 μελεῶν V, etc. Such errors are legion.

THE SCHOLIA

The corpus of scholia, ultimately based on the Aldine edition, is composed of two elements which must be carefully distinguished: (1) old scholia derived directly from the old grammarians, and, particularly, from the great compilation of Didymus; (2) recent scholia derived from Byzantine grammarians.

In our MSS. the old scholia can be distinguished from the recent, e.g. VR and Γ have none but the former: in Θ¹ and M,² old and recent scholia are commingled, but are distinguishable by the

¹ Codex Laurentianus Abbatiae olim Florentinae 2779. 140, saec. xiv; cp. Zacher *Handschr.* pp. 546 seqq.

² Codex Ambrosianus L 39, saec. xiv; cp. Zacher *op. cit.* pp. 554 seqq.

writing. The majority of the MSS. contain none but recent scholia. The two classes were first combined in the Aldine and Juntine editions. Recent scholia are derived from the following sources :—

A *Tzetzes*: the most important under his name are in Ambrosian. C 222,¹ and Urbinas 141.² Tzetzes used old scholia, but in a polemical spirit. There are no traces of his work in the collections of Musurus.

B *Thomanian and Thomano-Triclinian commentaries*. The chief source is Vatic. 1294 which contains metrical notes by Triclinius, scholia marked *παιλαιόν*, and recent work of Thomas Magister.³

C *Codex Parisinus 2821*.⁴ These scholia seem to be based upon an earlier commentary of Triclinius, and are Tzetizan, Thomanian, or Triclinian in character.

D Extracts from *Comm. Q* in Codex Taurinensis BV 34 saec. xvi.

E Given in full in Codex Estensis iii C 14.⁵

F *Codex Cremonensis 12229 L 6. 28*. Thomanian work with notes in a second hand, perhaps by Moschopulus (A.D. 1400).⁶

G *Ambros. M*: containing old, and recent scholia (on *Plutus*, *Nubes*, and *Ranae*) distinguishable by the writing. This commentary seems to be the

¹ Zacher *Handschr.* p. 580.

² Zacher *op. cit.* p. 583.

³ Flor. A.D. 1300; cp. Zacher *op. cit.* p. 603.

⁴ Called by Zacher *Q*, by Dübner *Regius*; cp. *Handschr.* p. 627.

⁵ Zuretti *Analecta Aristoph.* p. 16.

⁶ Zacher *Berliner philolog. Wochenschr.* 1890 column 43.

work of Moschopulus.¹ The scholia in this MS. are of importance as being derived, in part, from a source not otherwise known—perhaps from a lexicon of Attic idiom.²

H *Parisinus A* (on *Nubes* and *Ranae* init.). Extracts from old scholia mingled with recent work.³

I *Aldina*: Musurus contaminated old scholia with Thomano-Triclinian work, and with additions of his own.

Relation of the older sources: **ΘM** Ald. are derived from one recension which Zacher calls *θ*. Of this recension the most complete representative is the *Aldina*. Leaving out the Thomano-Triclinian work, and Musurus's additions, the *Aldina* contains none but old scholia of this class.

V and **R**.—These are different collections derived from an archetype which Zacher calls *v*. This archetype was more complete than either **V** or **R**, since many scholia or parts of scholia are omitted in the latter; **R**, however, is much more epitomised than **V**. In the original the scholia were written independently, and not combined in single lemmata with ἅλλως, as in **V**, and the epitomisers selected arbitrarily from this corpus. The archetype was itself an epitome of an original still richer in scholia (viz. **Σ**), of which an epitome existed in *θ*, the archetype of **ΘM** Ald.; the latter departs from its archetype more than **VR**, in its desire to present a continuous commentary. Between **ΘM** Ald. and **VR** comes Suidas, which is rather more closely allied to

¹ Zacher *Bursian's Jahresb.* 1892 p. 113.

² Zacher *Berliner philolog. Wochenschr.* 1890 column 44.

³ Zacher *Handschr.* p. 648.

VR, since *v* and the MS. used by Suidas are derived from a source which came directly from **Σ**.¹ The date of **Σ**, as was said above, was the commencement of the tenth century.

The sources of the Old Scholia. Aristotle and the Peripatetics busied themselves with the Old Comedy, but only with historical and scenic questions. Lycophron inaugurated criticism and interpretation, but in an unmethodical and unscientific spirit. He was succeeded by Euphronius, who seems to have lived before Aristophanes of Byzantium. The scientific method of criticism was established by Eratosthenes² (περὶ ἀρχαίας κωμωδίας) who devoted himself to textual as well as aesthetic criticism. He paid special attention to historical questions, studying carefully the historians, the literary historical works of the Peripatetics, and the old poets. Excerpts were made from his commentary by later writers, especially by Didymus. The third century B.C. was richest in Aristophanic criticism. Aristarchus,³ Callistratus,⁴ and Aristophanes (in his ὑπομνήματα) did much to advance the study of the Old Comedy. The pupils of Aristarchus⁵ are often quoted in the scholia, viz. Ammonius Alexandrinus (περὶ κωμωδουμένων), Deme- trius Ixion (Ἀττικαὶ λέξεις),⁶ Chaeris, Apollonius Chaeridis, Lycophron, Eratosthenes.

¹ Zacher *Berliner philolog. Wochenschr.* 1890 columns 75 seqq.

² Cp. Strecker *de Lycoph. Euphron. Eratosth. comicorum interpret.* Gryphisw. 1884 and Bernhardt *Eratosthenica*.

³ OGerhard *de Aristarcho Aristoph. interprete* Bonn 1850.

⁴ Callistratus wrote principally about proverbs and grammar, cp. R Schmidt *de Callistrato* p. 325.

⁵ A Blau *de Aristarchi discipulis* 1883.

⁶ Flor. 130 B.C., cp. Traugott Staesche *de Dem. Ix. grammatico* p. 11.

The historical notes in the scholia seem to have been excerpted from Didymus,¹ who quoted from the most varied sources, viz. Timocreon Rhodius, Craterus, Eratosthenes's 'Ολυμπιονίκαί, Ephorus, Hel-
lanicus, Aristarchius, Callistratus, Demetrius Ixion, and also from the earlier sources, Herodotus, Thucy-
dides, Xenophon, Theopompus, Androtion, Cratylus's ψηφισμάτων συναγωγή, Aristotle and Polemo.

Didymus's notes can generally be distinguished by (1) the mention of his name: (2) the use of μή-
ποτε, οὕτως: (3) agreement with the paroemiographi who borrow from Didymus περὶ παροιμιῶν: and (4) by references to recondite authorities.² The
notes on the individuals satirised are mostly in-
ferences from Aristophanes himself, but Ammonius
Chaeridis, Herodicus περὶ κωμωδουμένων, the treatise
περὶ ὁμωνύμων as well as Didymus may have
supplied some information. The notes on Athenian
antiquities go back to Istros's 'Αττικῶν συναγωγή,
mythological notes to Apollodorus. It is probable
that the corpus of the scholia is composed of excerpts,
which were made not directly from the commentary
of Didymus, but from the compilation of Sym-
machus,³ who used not only Didymus, but
Artemidorus,⁴ and also from a certain Phaeinus who
seems to have been an ignorant Byzantine.⁵ The

¹ Flor. 20 B.C., cp. MSchmidt *Did. Chalcenteri fragmenta* pp. 292 seqq.

² Cp. MSchmidt *op. cit.* pp. 134, 212, Meiners *Quaest. ad schol. Aristoph. hist. pertin.* pp. 9-23.

³ Flor. A.D. 100; ASchauenburg *de Symm. in Aristoph. interpretatione subsidiis* p. 11, Stein *Schol. in Aristoph. Lys.*, vWilam. *Herakl.* i. p. 179, Meiners *op. cit.* pp. 6-7.

⁴ His συναγωγή is mentioned in schol. V on *Vesp.* 1164.

⁵ Cp. Dübrier p. vi and vWilam. *op. cit.* i. p. 181.

metrical notes are based upon Heliodorus's (A.D. 100) *Colometria*.¹

Abundant as the scholia are, it is unlikely that they will contribute much further to the restoration of the hand of Aristophanes. By far the largest part of the deep-seated corruptions of the text existed in the days of the Alexandrian scholars, and it is improbable that even if the graves in Egypt restored to the light an early MS. of Aristophanes, it would throw much light on the dark places in our tradition. The fragment of papyrus found in the Fayyûm, containing a portion of the Parabasis of the *Aves* (sixth century A.D.), does not contribute a single new reading of any value while its corruptions and errors are quite as glaring as in our late MSS.² The errors that have crept into the text of Aristophanes since the days of Aristarchus have long since been removed by the labours of Bentley and his English successors.³ It must, further, be noted that the text of the five plays most read (*Plutus*, *Nubes*, *Ranae*, *Equites*, *Acharneis*) is much purer than in the other plays.⁴

¹ CThiemann *Heliod. Colom. quantum superest* Halle 1869.

² Cp. HWeil *Revue de Philolog.* NS. vi. 1882 pp. 179-85.

³ Cp. vWilam. *Herakl.* i. p. 183.

⁴ vWilam. *op. cit.* i. p. 183.

METRICAL ANALYSIS

1-229 : iambic trimeters.

230-247 : tetrameter iambic catalectic.

248-272 : tetrameter iambic dicatalectic (syncopated).

This metre, which is familiar to Tragedy in threnodic passages, is used here with Comic effect, 'die herzzereissende Klage' (Christ) being occasioned by the muddiness of the streets. Called by writers on Metric Εὐριπίδειον τεσσαρεσκαίδεκάσύλλαβον.

I 273-281 ('ΩιΔΗ)=282-290 ('ΑΝΤΩιΔΗ)

I 1 $\cup \cup \sqcup$
 τι ποτ : ου $\overline{\wedge}$ \parallel
 ταχα : δ αν

2 $\cup \cup \quad - \quad - \cup \cup \quad \dot{-} - \cup \cup \quad - \quad - \cup \cup \quad - \overline{\cup}$
 προ θυ : ρων φαινετ αρ | ημιν ο γε || ρων ουδ υπακ | ουει $\overline{\wedge}$ \parallel
 δια : τον χθιζινον | ανθρωπον ος || ημας διε | δυετ

II $\cup \cup \quad \cup \cup \quad \sqcup, \quad \cup \cup \quad \cup \cup \quad -$
 μων απο | λωλεκε | τας || εμβαδας | η προσε | κοψ \wedge \parallel
 εξαπα | των ελεγ | εν θ || ως φιλα | θηναιος | ην

$> \quad - \quad \cup \quad - \quad > \quad - \quad \cup \quad - \quad \cup$
 εν : τψ σκο | τψ τον | δακτυ | λον που \parallel
 και : ταν Σα | μψ πρω | τος κατ | ειποι

$\cup \cup \quad \sqcup \quad \cup \cup \quad - \quad \cup$
 ειτ ε | φλεγ | μηνεν | αυτου \parallel
 δια δε | τουτ | ον οδυ | νηθεις

$- \quad \cup \quad - \quad > \quad - \quad \cup \quad - \quad \cup$
 το σφυ | ρον γε | ροντος | οντος \parallel
 ειτ ι | σως κει | ται πυ | ρεττων

— — — — — —
 και ταχ | αν βου | βωνι | ωη ||
 εστι | γαρ τοι | ουτος | ανηρ

> — — — — — — — —
 η : μην πολυ | δριμυτα | τος || γ ην | των παρ | ημιν ||
 αλλ : ωγαθ αν | ιστασο | μηδ || ου | τω σε | αυτον

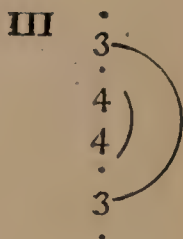
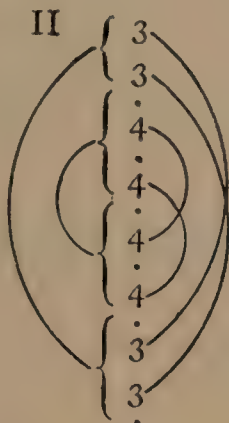
III και μονος | ουκ αν ε | πειθεται ||
 εσθιε | μηδ αγα | νακτει

— — — — — — — — — —
 αλλ οποτ | αντιβο | λοι | η || τις κα | τω κυπ | των αν | ουτω ||
 και γαρ αν | ηρ παχυς | ηκ | ει || των προ | δοντων | ταπι | Θρακης

ω — — —
 λιθον : εψ | εις ελεγ | εν Λ ||
 ον οπ : ως | εγχυτρι | εις

I 1 = πρ.

2 2
2 2) = Ionics.



I have chosen to describe I as Ionic a minore with a proodic κῶλον.¹ JHHSchmidt² seems to me to show too great devotion to eurhythmy in scanning line 273 thus—

ω : — | — | — | — || — | — | — | — ||

The violation of eurhythmy here is marked by a change of manner in line 274, line 273 being Pindaric or Aeschylean in style (cp. *Persae* 633), after which there is a sharp descent in

¹ On this 'alloeometric' κῶλον see Christ *Metrik* p. 496. It is written, as in the text, in V, viz. τί ποτ' οὐ | πρὸ θυρῶν.

² *Die antike Compositionslehre* p. ccxxxv.

line 274 $\mu\omega\nu$ ἀπολώλεκε τὰς ἐμβάδας.¹ Christ² treats line 280 as an Ionic dimeter (cp. Eur. *Bacch.* 370, Soph. *OC.* 214).

On the dactylo-epitrite part of this Ode see Muff *Chorpart.* p. 77. HSteurer³ treats the whole ode as Ionic, 'ter igitur ionicus et trochaeus, bis suppressa cuiusque ultima, inter se respondent. singularis est anacrusis v. 278=86.'

II 291-303=304-317

I $\cup\cup$ $-\cup$ \cup $-\cup$, $\cup\cup$ $-\cup$ $\cup\cup$ $-\cup$
 εθε :: λησεις τι μοι | ουν ω πατερ || ην σου τι δε | ηθω $\overline{\Lambda}$ ||
 αγε :: νυν ω πατερ | ην μη το δι || καστηριον | αρχων

II $\cup\cup$ $-\cup$ $\cup\cup$ $-\cup$ $-\cup$ \cup \cup $-\cup$ $\cup\cup$
 πανν γ :: ω παιδιον | αλλ ειπε τι || βουλει με πρι |
 καθι :: ση νυν ποθεν | ωνησομεθ || αριστον ε |

 $-\cup$ $\cup\cup$, $-\cup$ \cup $-\cup$ \cup \cup
 ασθαι καλον || οιμαι δε σ ε || ρειν αστραγα ||
 χεις ελπιδα || χρηστην τινα || νυν η πορον ||

$-\cup$ $-\cup$ $-\cup$ $-\cup$
 λους δηπουθεν | ω παι $\overline{\Lambda}$ ||
 Ελλας ιρον | ευρειν

III $\cup\cup$ $-\cup$ $\cup\cup$ $-\cup$ $-\cup$ $\cup\cup$ $-\cup$ $-\cup$
 μα Δι :: αλλ ισχαδας | ω παππια || ηδιον γαρ | ουκ αν $\overline{\Lambda}$ ||
 απα :: παι φεν απα | παι φεν μα Δι || ουκ εγωγε | νυν οιδ

$\cup\cup$ $-\cup$ \cup $-\cup$ $-\cup$
 μα Δι :: ει κρεμαιοσθε γ | υμεις $\overline{\Lambda}$ ||
 οπο :: θεν το δειπνον | εσται

IV $\cup\cup$ $-\cup$ $\cup\cup$ $-\cup$ $-\cup$ $\cup\cup$ $-\cup$
 μα Δι :: ου ταρα προ | πεμψω σε το | λοιπον $\overline{\Lambda}$ ||
 τι με :: δητ ω μελε | α μητερ ε | τικτες

$\cup\cup$ $-\cup$ $\cup\cup$ $-\cup$ $-\cup$ $\cup\cup$ \square
 απο :: γαρ τουδε με | του μισθαρι | ου $\overline{\Lambda}$ ||
 ιν ε :: μοι πραγματα | βοσκειν παρε | χης

V $\cup\cup$ $\square\cup\cup$ $-\cup$ $-\cup$ $\cup\cup$ $-\cup$ $-\cup$ $\cup\cup$ $-\cup$
 τριτον :: αυτον ε | χειν αλφита || δει και ξυλα | κωψον $\overline{\Lambda}$ ||
 ανο :: νητον αρ | ω θυλακι || ον σ ειχον α | γαλμα

¹ Cp. Zieliński *Glied.* p. 334.

² *Metrik* p. 496. For the elision at the end of line 283 cp. id. p. 104.

³ *de Aristoph. carm. lyric.* p. 28.

$\begin{array}{c} \cup \cup \quad - \cup \quad \text{---} \quad \text{---} \\ \text{συ δε} : \text{συκα} \mu \alpha \iota \mid \tau \epsilon \iota \varsigma \quad \overline{\Lambda} \quad \text{---} \\ \text{παρα} : \quad \nu \omega \nu \sigma \tau \epsilon \nu \alpha \mid \zeta \epsilon \iota \nu \end{array}$

For the neglect of the caesura at the end of the κῶλον in lines 293, 295 cp. Christ *Metrik* p. 501. .

$\begin{array}{ccccc} \text{I} & \begin{array}{c} 2 \\ 2 \end{array} \} & \text{II} & \begin{array}{c} \dot{2} \\ 2 \\ 2 \\ 2 \end{array} \} & \text{III} & \begin{array}{c} \dot{2} \\ 2 \\ \cdot \\ 2 = \acute{\epsilon} \pi. \end{array} & \text{IV} & \begin{array}{c} \dot{3} \\ \cdot \\ 3 \end{array} \} & \text{V} & \begin{array}{c} \dot{2} \\ 2 \\ \cdot \\ 2 = \acute{\epsilon} \pi. \end{array} \} \end{array}$

ε ξ (line 316) is outside the periodology.

For the dichoree in Ionic verses see Christ *Metrik* p. 641. For the neglect of the recurrence of change of speakers at the similar parts of Ode and Antode see Christ *op. cit.* p. 647.

III 317-333

I $\begin{array}{c} \cup \quad - \quad - \quad \cup \quad - \quad - \\ \phi \iota : \lambda \omicron \iota \tau \eta \kappa \omicron \mid \mu \alpha \iota \mu \epsilon \nu \quad \Lambda \quad \text{---} \end{array}$

II $\begin{array}{c} > \quad \cup \quad \cup \quad - \quad \cup \quad - \\ \pi \alpha \lambda \mid \alpha \iota \delta \iota \alpha \mid \tau \eta \varsigma \omicron \mid \pi \eta \varsigma \quad \Lambda \quad \parallel \end{array}$

$\begin{array}{c} - \quad \cup \quad \cup \quad \text{---} \quad - \\ \upsilon \mid \mu \omega \nu \omicron \pi \alpha \mid \kappa \omicron \upsilon \mid \omega \nu \quad \Lambda \quad \parallel \end{array}$

$\begin{array}{c} - \quad \cup \quad \cup \quad \text{---} \quad - \\ \alpha \lambda \lambda \mid \omicron \upsilon \gamma \alpha \rho \omicron \iota \mid \omicron \varsigma \tau \mid \epsilon \iota \mu \quad \Lambda \quad \parallel \end{array}$

$\begin{array}{c} - \quad \cup \quad \cup \quad \text{---} \quad - \\ \alpha \mid \delta \epsilon \iota \nu \tau \iota \pi \omicron \mid \eta \mid \sigma \omega \quad \Lambda \quad \text{---} \end{array}$

III $\begin{array}{c} - > \quad \cup \quad \cup \quad - \quad \cup \quad \text{---}, \quad - \quad \cup \quad - \quad \cup \quad \cup \\ \tau \eta \rho \omicron \upsilon \mid \mu \alpha \iota \delta \upsilon \pi \omicron \mid \tau \omega \nu \delta \epsilon \mid \pi \epsilon \iota \parallel \beta \omicron \upsilon \lambda \omicron \mid \mu \alpha \iota \gamma \epsilon \pi \alpha \mid \end{array}$

$\begin{array}{c} - \quad \cup \quad \text{---} > \quad \cup \quad \cup \quad - \quad \cup \quad \text{---} \\ \lambda \alpha \iota \mu \epsilon \theta \mid \upsilon \parallel \mu \omega \nu \epsilon \lambda \mid \theta \omega \nu \epsilon \pi \iota \mid \tau \omicron \upsilon \varsigma \kappa \alpha \delta \mid \epsilon \parallel \end{array}$

$\begin{array}{c} - \quad \cup \quad \cup \quad \text{---} \quad - \\ \sigma \kappa \omicron \upsilon \varsigma \kappa \alpha \mid \kappa \omicron \nu \tau \iota \pi \omicron \mid \eta \mid \sigma \alpha \iota \quad \Lambda \quad \text{---} \end{array}$

I	II	III
a bacchius.	4	4
	4	4
	4	4
	4	4
	4	4

I prefer to treat II as 'headless' glyconics.¹ JHHSchmidt scans line 319 thus—

> — ∪ L L —
αλλ : ου γαρ | οι | ος τ | ειμι Λ ||

but, clearly, this line is the same as line 318, which is scanned so by Schmidt—

L — ∪ ∪ L —
υμ | ων υπα | κον | ων Λ ||

A string of such glyconics frequently introduces a glyconic system in Euripides,² and it must be remembered that the present passage is a parody of one of Euripides's monodies. I also prefer to treat line 317 as a Bacchius. Glyconics are so combined with Bacchii in Eur. *Ion* 184-93=194-204.³ Lines 318 seqq. are called *Τελεσιλλειοι* by the writers on Metric.⁴ For the absence of a caesura at the end of the *κῶλα* in lines 320 seqq. see Christ *op. cit.* p. 125.

IV 333-345=365-378

— ∪ — ∪ — ∪ — ∪
I τις γαρ | εσθ ο | ταυτα | σ ειργων ||
αλλα | και νυν | εκπο | ριζε

— ∪ — ∪ — ∪ — ∪ — ∪ — ∪ — ∪
καπο | κληων | τη θυ | ρα λε || ξον προς | ευνους | γαρ φρα |
μηχα | νην ο | πως τα | χισθ ε || ως γαρ | ω με | λιττι |

—
σεις Λ ||
ον

¹ Christ *Metrik* p. 524. For the short syllable in *πάλαι* see Soph. *OC.* 199 *βάσει βάσιν ἄρμοσαι*. HSteurer (*de Aristoph. carm. lyric.* p. 31) also treats these lines as 'acephali' glyconics.

² Christ *op. cit.* p. 531.

³ Christ *op. cit.* p. 535.

⁴ Christ *op. cit.* p. 541.

$\overline{\cup} \cup$ — ζ — \cup — \cup — \cup — \cup — \cup
 ουμος | υιος | αλλα | μηβο || ατε | και γαρ | τυγχα |
 διατρα | γειντοι | νυνκρα | τιστον || εστι | μοι το | δικτυ |

—
 νει \wedge ||
 ον

— \cup — ζ — \cup — $>$ — \cup — ζ — \cup
 ουτοσ | ι προσ | θεν καθ | ευδων || αλλ υφ | εσθε | του το |
 η δε | μοι δι | κτυννα | συγνω || μην ε | χοι του | δικτυ |

—
 νου \wedge ||
 ου

— \cup — \cup — \cup — \cup — \cup — ζ — \cup
 του δ εφ | εξιν | ω μα | ταιε || ταυτα | δραν σε | βουλε |
 ταυτα | μεν προς | ανδρος | εσταν || οντος | εις σω | τηρι

—
 ται \wedge ||
 αν

\cup \cup \cup \cup —
 και | τινα προ | φασιν ε | χων \wedge ||
 αλλ | επαγε | την γνα | θον

II $\overline{\cup} \cup$ — $>$ — \cup — ζ , — \cup — ζ — \cup
 ουκ ε | α μ ων | δρες δι | καζειν || ουδε | δραν ου | δεν κα |
 διατε | τρωκται | τουτο γ | αλλα || μηβο | ατε | μηδα |

—
 κον \wedge ||
 μως

— \cup — $>$ — \cup — ζ — $\overline{\cup} \cup$ — $>$ — \cup
 αλλα μ | ενω | χειν ε | τοιμος || εσθ ε | γω δ ου | βουλο |
 αλλα | τηρω | μεσθ ο | πως μη || Βδελυκλε | ων αι | σθησε |

—
 μαι \wedge
 ται

$\bar{\text{—}} \cup$ $\bar{\text{—}} >$ $\cup \cup \cup$ $\bar{\text{—}} \cdot \cup$ $\bar{\text{—}} \cup$ $\bar{\text{—}} \supset$ $\cup \cup \cup$
 τουτ ε | τολμησ | ο μια | ρος χα || νειν ο | Δημο | λογοκλε |
 μηδεν | ω ταν | δεδιθι | μηδεν || ως ε | γω τον | τον γε |

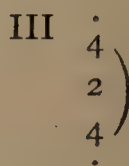
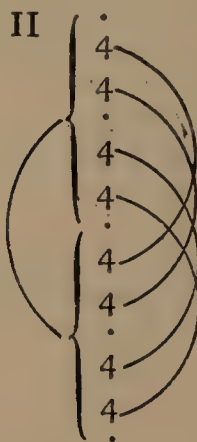
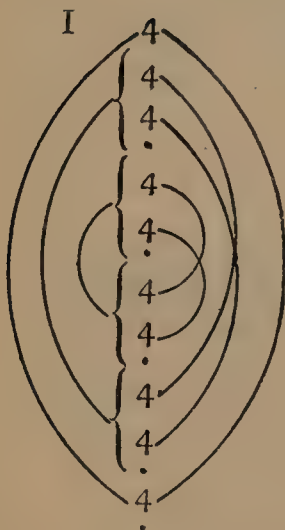
$\bar{\text{—}}$
 ων \wedge ||
 αν

\supset $\cup \cup \cup$ $\bar{\text{—}} \supset$ $\cup \cup \cup$ $\bar{\text{—}}, \supset$ $\bar{\text{—}} \cup$ $\bar{\text{—}} \cup$
 οδ : οτι λε | γεις συ | τι περι | των νε || ων α | ληθες |
 γρυ : ξη τι | ποιη | σω δα | κειν την || καρδι | αν και |

$\bar{\text{—}} \cup$ $\bar{\text{—}}$
 ου γαρ | αν \wedge ||
 τον πε | ρι

III \supset $\bar{\text{—}} \cup$ $\bar{\text{—}} \supset$ $\bar{\text{—}} \cup$ $\bar{\text{—}} >$ $\bar{\text{—}} \cup$ $\bar{\text{—}}, \supset$
 ποθ : ουτος | ανηρ | τουτ ε | τολμη || σεν λε | γειν ει |
 ψυ : χης δρο | μον δρα | μειν ιν | ειδη || μη πα | τειν τα |

$\bar{\text{—}} \cup$ $\bar{\text{—}} \supset$ $\bar{\text{—}} \cup$ $\bar{\text{—}}$
 μη ξυν | ωμο | της τις | ην \wedge ||
 τοιν θε | οιν ψη | φισμα | τα



346–357 tetrameter anapaests (catalectic).

358–364 anapaestic system.

379–402 tetrameter anapaests (catalectic).

403–404 trochaic tetrameter (catalectic).

VI 405-414=463-470

I — — — —
 νυν ε | κεινο | νυν ε | κεινο ||
 αρα | δητ ουκ | αυτο | δηλα

— — — — — — — —
 τουξυ | θυμον | ω κο | λαζο || μεσθα | κεντρον | εντετατ |
 τοις πε | νησιν | η τυ | ραννις || ως λα | θρα φθα | νει μ υπι |

— —
 οξυ ||
 ,ουσα

— — — — — — — —
 αλλα | θαιμα | τια βα | λοντες || ως τα | χιστα | παιδι | α Λ ||
 ει συ γ | ω πο | νω πο | νηρε || και κο | μητα | μνι | α

— — — — — — — —
 θειτε | και βο | ατε | και Κλε || ωνι | ταυτ αγ | γελλε |
 των νομ | ων η | μας απ | ειργεις || ων ε | θηκεν | η πο |

—
 τε Λ ||
 λεις

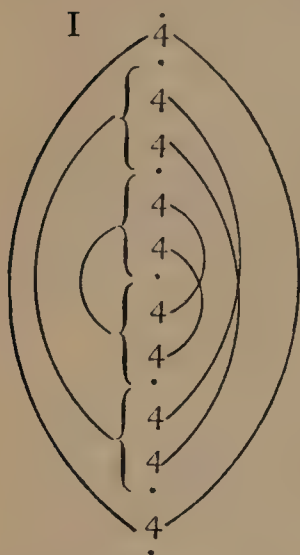
— — — — — — — —
 και κε | λευετ | αυτον | ηκειν || ως επ | ανδρα |
 ου | τε τιν ε | χων | προφασιν || ου | τε λογον |

— — — —
 μισοπο | λιν Λ ||
 ευτραπε | λον

— — — — — — — —
 οντα | καπο | λουμε | νον Λ ||
 αυτος | αρ | χων μο | νος

II > — — — —
 οσ :: τις λο | γον τονδ | εισφε | ρει Λ ||
 * :: * * | * * | * * | *

> — ∪ — > — ∪ —
 ως : μῆ δι | καῖειν | χρεῖ δι | κας ∧ ∥
 * : * | * * | * * | *



II

Eurhythmy requires the apparent paeons in the Antode to be treated as syncopated dichorees. Such a respension is rare in Aristophanes but not unexampled,¹ see *Lys.* 787 (=811). The motive of the syncopation is to be found in the depressed tone of the Antode.² The dicasts have been driven back from before the house, and nothing remains but the melancholy alternative of listening to reason. See

further Muff *Chorpart.* p. 56.

These Odes are treated by JHHSchmidt³ as separate unities, But the general correspondence between them is too great to be fortuitous, and in the other plays of Aristophanes there is strict correspondence between the choric parts of the Parodus.

415-462 and 471-525 are trochaic tetrameters (catalectic), interrupted by paeonic tetrameters recited by the Chorus, at lines 418-9, 428-9, 486-7.

VII 526-545=631-648

> — ∪ — ∪ — ∪ —
 I νυν : δη τον | εκ | θημετε | ρου ∧ ∥
 ου : πωποθ | ου | τω καθα | ρως
 ∪ — ∪ — ∪ — ∪ — ∪ — ∪ — ∪ —
 γυμνασι | ου | δει τι λε | γειν || καινον ο | πως φα | νη | σει ∧ ∥
 ουδενος | η | κουσαμεν | ου || δε ξυνε | τως λε | γον | τος

¹ Cp. Zieliński *Glied.* p. 332.

² See JHHSchmidt *Rhythmic and Metric* p. 37.

³ *Ant. Compositionslehre* pp. ccxi-i.

II ε : νεγκα | τω μοι | δευρο | την κι || στην τις | ως τα | χι |
 ουκ : αλλ ε | ρημας | φεθ | ουτος || ραδι | ως τρυ | γη |

στα Λ ||

σειν

α : ταρ φα | νει ποι | ος τις | ων ην || ταυτα | παρακε | λευ |
 κα : λως γαρ | ηδειν | ως ε | γω ταυ || τη κρα | τιστος | ει |

η Λ ||

μι

III μη κατα | τον νε | ανι | αν Λ ||
 ως δ επι | παντ ε | ληλυ | θεν

τον : δι λε | γων ο | ρας γαρ | ως Λ ||
 κου : δεν παρ | ηλθεν | ωστ ε | γωγ

σοι μεγας | εστ α | γων | νυν Λ ||
 ηυξανο | μην α | κου | ων

και περι | των α | παν | των Λ ||
 καν μακα | ρων δι | κα | ζειν

ειπερ ο | μη γε | νοιθ | ου || τος σ εθ ε | λοι κρα | τη | σας Λ ||
 αυτος ε | δοξα | ιη | σοις || ηδομε | νος λε | γον | τι

IV και : μην ος | αν λε | ξη γ α | πλως μνη || μοσυνα | γραψο |
 ως δ : ουτος | ηδη | σκορδι | ναιται || καστιν | ουκ εν |

μαι | γω Λ ||
 αυ | του

τι : γαρ φαθ | υμεις | ην ο | δι με || τψ λο | γψ κρα | τη |
 η : μην ε | γω σε | τημε | ρον σκυ || τη βλε | πειν πο | η |

ση Λ ||

σω

V ουκετι | πρεσβυ | των ο | χλος Λ ||
 δει δε σε | παντοι | ας πλε | κειν

χρησιμος | εστ | ουδ ακα | ρη Λ ||
 εις απο | φευ | ξιν παλα | μας

σκωπτομε | νοι δ εν | ταις ο | δοις || θαλλοφο | ροι κα |
 την γαρ ε | μην ορ | γην πε | πα || ναι χαλε | πον μαλ |

λουμεθ | αντ || ωμοσι | ων κε | λυ | φη Λ ||
 εστι | τω || μη προς ε | μου λε | γον | τι

I 4 = πρ.

·
4)
·

II

·
4)
·
4)
·
4)
·

III

·
4)
·
4)
·
4)
·
4)
·
4)
·

IV

·
4)
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4)
·
4)
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V

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4)
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4)
·
4)
·

4 = επ.

The preceding Odes are broken by iambic tetrameters at lines 529-30, 539-40, 634-5, 642-3. The easy correction of Porson has been accepted in lines 531 and 636, although it is not quite certain that the cyclic dactyl *μη κατὰ* could not correspond with the choree *ὥς δὲ* and *πάντ' ἔπε[λήλυθεν]* with *τὸν νε[ανίαν]*. JHHSchmidt denies the possibility, and treats these Odes as *ἀνομοιόστροφα*, but see Christ *Metrik* pp. 511, 641, for similar cases of irregular responsion. However, Christ says: 'in allen diesen Stellen ist der Grund der Abweichung wahrscheinlich in den Fehlern der Ueberlieferung zu suchen.' These Odes have been treated as 'mixed choriambics' by most

metricians,¹ a diiambic taking the place of a choriambus.² Indeed, in lines 526–7 a diiambic in the Ode is answered by a choriambus in the Antode (631–2), but this licence is so rare³ that I have preferred to accept Porson's slight alteration (δέει τι λέγειν), so as to restore exact metrical correspondence.

JHHSchmidt treats the Odes as logaoedic, and vWilamowitz⁴ as Ionics. The latter points out that in Ionic poems (e.g. Anacreon 29–33, 30, 37) the choriambus took the place of an Ionic. A reference to Christ *op. cit.* p. 71 will show that it is a matter of indifference whether we term the verse Ionic or choriambic, as Ionic and choriambic feet are closely allied to trochaic and iambic dipodies. Muff well remarks on the character of the preceding Odes 'die choriambisch-logaödischen Strophen haben einen sehr bewegten Rhythmus und sind trefflich dazu geeignet, das komische Pathos auf dem Höhepunkte seiner Entwicklung auszudrücken.'⁵ The most recent discussion of this chorus is by HSteurer *de Aristoph. carm. lyric.* p. 21.

546–618 anapaestic tetrameters.

619–630 anapaestic dimeters and monometers.

648–720 anapaestic tetrameters.

719–724 anapaestic dimeters with a monometer and a paroemiac.

725–728 anapaestic tetrameters.

IX 729–736 = 743–749

I πι : θου πι | θου λο | γοισι | μηδ α | φρων γε | νη Λ ||
 νε : νουθε | τηκεν | αυτον | εις τα | πραγμαθ | οis

 μηδ : ατενης α | γαν α | τεραμων τ α | νηρ Λ ||
 τοτ : επεμαινετ | εγνω | κε γαρ αρτι | ως

 ειθ : ωφε | λεν μοι | κηδε | μων η | ξυγγε | νης Λ ||
 λο : γιζε | ται τε | κεινα | πανθ α | μαρτι | αs

¹ e.g. by Muff *Chorpart.* pp. 75, 144.

² Cp. Christ *op. cit.* pp. 473, 481.

³ Christ *op. cit.* p. 473.

⁴ *Isyllos v. Epid.* p. 137.

⁵ *Chorpart.* p. 74.

ζ — \cup — \cup — \cup — \cup —
 ει : ναι τις | οσ | τις τοι | αυτ ε | νουθε | τει \wedge ||
 α : σου κε | λευ | οντος | ουκ ε | πειθε | το

II — \cup — — \cup —
 σοι δε νυν | τις θεων ||
 νυν δ ισως | τοισι σοις

\cup — — — \cup — —
 παρ : ων εμφα | νης \wedge ||
 λο : γοις πειθε | ται

III > — \cup — > — \cup — > — \cup — ζ
 ξυλ : λαμβα | νει του | πραγμα | τος και || δηλος | εστιν |
 και : σωφρο | νει μεν | τοι μεθ | ιστας || εις το | λοιπον |

— \cup —
 ευ ποι | ων \wedge ||
 τον τρο | πον

\cup — \cup \cup — \cup —
 συ : δε παρον δε | χου \wedge ||
 πι : θομενος τε | σοι

I 6
 \cdot
 do)
 do)
 \cdot
 6
 \cdot
 6 = επ.

II Paeon 2)
 bacch. 2)

III \cdot
 4)
 4)
 \cdot
 do = επ.

It may be noticed that in Comedy dochmiacs are generally confined to parodies.¹ In line 736 there is pathos in their use.

737-742 and 750-759 anapaestic dimeters and monometers.

760-862 iambic trimeters.

863-866 anapaestic dimeters with a paroemiac.

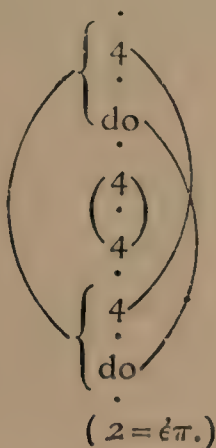
867 iambic trimeter.

X 869-873 = 885-890

ζ — \cup — ζ — \cup —
 ω : Φοιβ Α | πολλων | Πυθι | ε \wedge ||
 νε : αισιν | αρχαις | ενε | κα

¹ Muff *Chorpart.* p. 81, HSteurer *de Aristoph. carm. lyric.* p. 37.

ζ $\cup \cup - \cup -$
 επ : αγαθη τυ | χη \wedge ||
 των : προλελεγμε | νων
 ζ $- \cup - \cup \perp -$
 το : πραγμ ο | μηχα | να | ται \wedge ||
 ευ : νοι γαρ | εσμεν | εξ | ου
 $>$ $- \cup - \zeta - \cup -$
 εμ : προσθεν | ουτος | των θυ | ρων \wedge ||
 τον : δημον | ησθο | μεσθα | σου
 \cup $- \cup - > - \cup -$
 α : πασιν | ημιν | αρμο | σαι \wedge ||
 φι : λουντος | ως ου | δεις α | νηρ
 $>$ $\cup \cup - \cup -$
 παν : σαμενοισ πλα | νων \wedge ||
 των : γε νεωτε | ρων
 $\cup \sim \cup - \cup \odot$
 Ι : ηιε | Παιαν ||



For the dochmiae cp. line 729.

875-878 anapaestic tetrameters.

879-884 system of anapaestic dimeters and monometers.

891-1008 iambic trimeters.

1009-1014 (κομμάτιον).

1-2 anap. dim. acatal.

3 anap. monometers.

4-5 trochaic dimeters.

6 trochaic dipody.

7-8 trochaic dimeters.

1015-1050 anapaestic tetrameters.

1051-1059 (πνῦγος) system of anap. dimeters.

XII 1060-1070 (ῶΛΔΗ)=1091-1100 (ῶANTῶΛΔΗ)

I — — — — — — —
 ω πά | λαι ποτ | οντες | ημεις || αλκι | μοι μεν | εν χο |
 αρα | δεινος | η τοθ | ωστε || παντ ε | κει δε | δοικε |

—
 ροις Λ ||
 ναι

— — — —
 αλκι | μοι δ | εν μα | χαις Λ ||
 καί κατ | ε | στρεψα | μην

— — — — — — —
 και κατ | αυτο | δη μο | νον τουτ || ανδρες | αλκι | μωτα |
 τους ε | ναντι | ους πλε | ων ε || κεισε | ταις τρι | ηρε |

—
 τσι Λ ||
 σιν

— — — —
 πριν ποτ | ην πριν | ταυτα | νυν δ Λ ||
 ου γαρ | ην η | μιν ο | πως

II — — — — — — —
 οιχε | ται κυ | κνοιο | τε πολι || ωτε | ραι δη || τη δ επ |
 ρησιν | ευ λε | ξειν ε | μελλο || μεν τοτ | ουδε || συκο |

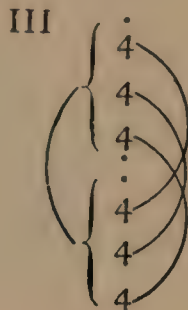
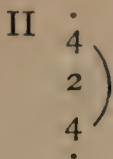
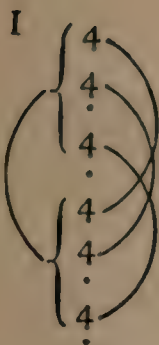
— — —
 ανθου | σιν τρι | χες Λ ||
 φαντη | σιν τι | να

III — — — — — — —
 αλλα | κακ των | λειψα | νων δει || τωνδε | ρωμην | νεανι |
 φροντις | αλλ οσ | τις ερε | της ε || σοιτ α | ριστος | τοιγαρ |

— — — — —
 κην σχειν || ως ε | γω του | μον νο | μιζω ||
 ουν πολ || λας πο | λεις Μη | δων ε | λοντες ||

— — — — — —
 γηρας | ειναι | κρειττον | η πολ || λων κι | κιννους | νεανι |
 αιτι | ωτα | τοι φε | ρεσθαι || τον φο | ρον δευρ | εσμεν |

—, > — — — — —
 ων και || σχημα | κενρυ | πρωκτι | αν Λ ||
 ον κλεπ || τουσιν | οι νε | ωτε | ροι



1070-1090 (ἐπίρρημα) = 1101-1121 (ἀντεπίρρημα) trochaic tetrameter catalectic.

1122-1264 iambic trimeters, with the exception of lines 1226-7, 1246 (phalaecean hendecasyllables), 1234-5 (dactylic aeolic pentameters, cp. Hephaestion viii and Christ *Metrik* pp. 156, 219), 1238 (choriambic, cp. Hor. *Od.* 1-18), 1245-7 (— — | — — | — Λ).

XIV 1450-1461 = 1462-1473

I > — — — — —
 ξη : λω γε | της | ευτυχι | ας Λ ||
 πολ : λου δε | παι | νου παρ ε | μοι

> — — — — —
 τον : πρεσβυν | οι μετ | ε | στη Λ ||
 και : τοισιν | ευ φρο | νου | σιν

≥ — — — — —
 ξη : ρων τρο | πων | και βιο | της Λ ||
 τυ : χων απ | ει | σιν δια | την

— — — — —
 ε : τερα δε | νυν | αντιμα | θων Λ ||
 φι : λοπατρι | αν | και σοφι | αν

≥ — — — — —
 ή : μεγα τι | μεταπε | σει | ται Λ ||
 ρ : παις ο | Φιλοκλε | ω | νος

f

II $\begin{array}{c} \text{ε} : \text{πι το τρυ} | \text{φων} | \text{και μαλα} | \text{κον} \wedge \parallel \\ \text{ου} : \text{δενι γαρ} | \text{ου} | \text{τως αγα} | \text{νω} \end{array}$

$\begin{array}{c} \text{τα} : \text{χα δ αν ι} | \text{σως} | \text{ουκ εθε} | \text{λοι} \wedge \parallel \\ \text{ξυν} : \text{εγενο} | \text{μην} | \text{ουδε τρο} | \text{ποις} \end{array}$

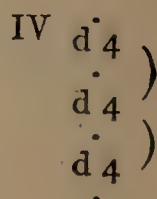
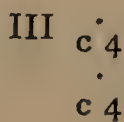
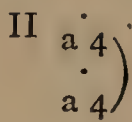
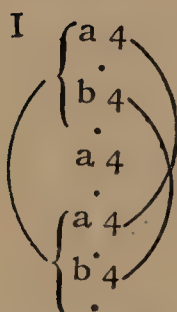
III $\begin{array}{c} \text{το γαρ α} | \text{ποστη} | \text{ναι χαλε} | \text{πον} \wedge \parallel \\ \text{επεμα} | \text{ιην ουδ} | \text{εξεχυ} | \text{θην} \end{array}$

$\begin{array}{c} \text{φυσεος} | \text{ην ε} | \text{χοι τις α} | \text{ει} \wedge \parallel \\ \text{τι γαρ ε} | \text{κεινος} | \text{αντιλε} | \text{γων} \end{array}$

IV $\begin{array}{c} \text{και} : \text{τοι} | \text{πολλοι} | \text{τουτ επα} | \text{θον} \wedge \parallel \\ \text{ου} : \text{κρειτ} | \text{των ην} | \text{βουλομε} | \text{νος} \end{array}$

$\begin{array}{c} \text{ξυν} : \text{ον} | \text{τες γνω} | \text{μαις ετε} | \text{ρων} \wedge \parallel \\ \text{τον} : \text{φυ} | \text{σαντα} | \text{σεμνοτε} | \text{ροις} \end{array}$

$\begin{array}{c} \text{μετε} : \text{βαλ} | \text{λοντο} | \text{τους τρο} | \text{πους} \wedge \parallel \\ \text{κατα} : \text{κο} | \text{σμησαι} | \text{πραγμα} | \text{σι} \end{array}$



1292-1325 iambic trimeters.

XV 1326-1341

I $\begin{array}{c} \text{ανεχε} | \text{παρεχε} \parallel \end{array}$

κλαυσε | ται τις | των ο | πισθεν || επακο | λουθουν | των ε |

μοι Λ ||

οιον | ει μη | ρρησεθ | υμας ||

ω πο | νηροι | ταυτη | ι τη || δαδι | φρυκτους | σκευα | σω Λ ||

II Three iambic trimeters.

III ι : η ι | ευ κα | λουμε | νοι Λ ||

αρ : χαια γ | υμων | αρα γ | ισθ Λ ||

ωσ : ουδ α | κουων | ανεχο | μαι Λ ||

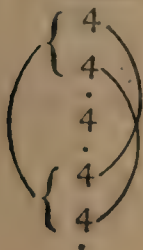
δι : κων ι | αιβοι | αι | βοι Λ ||

ταδε μ α | ρεσκει | βαλλε | κημους ||

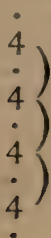
ουκ απ | ει σου | σου συ | που στιν | ηλι | αστης | εκπο |

δων Λ ||

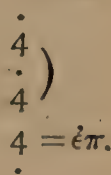
I troch.



III iamb.



IV troch.



PARABASIS II

XVI 1265-1274

I — — — — — — — — —
 πολλά | κῖς δῆ | δοξέμ | αὐτῷ || δεξι | ος πέ | φυκε | ναι Λ ||

 > — — — —
 και : σκαῖος | οὐδε | πωπο | τε Λ ||

— — — — — — — — —
 ἀλλ Α | μυνι | ας ο | Σέλλου || μάλλον | οὐκ τῶν | Κρωβυ |

—
 λων Λ ||

— — — — — — — — —
 οὗτος | ον γ ε | γω ποτ | εἶδον || ἀντι | μῆλου | και ρο | ας Λ ||

> — — — — —
 δειπ : νουντα | μετα Λε | ὠγο | ραυ Λ ||

> — — — —
 πει : νῆ γαρ | ἡπερ | Ἀντι | φων Λ ||

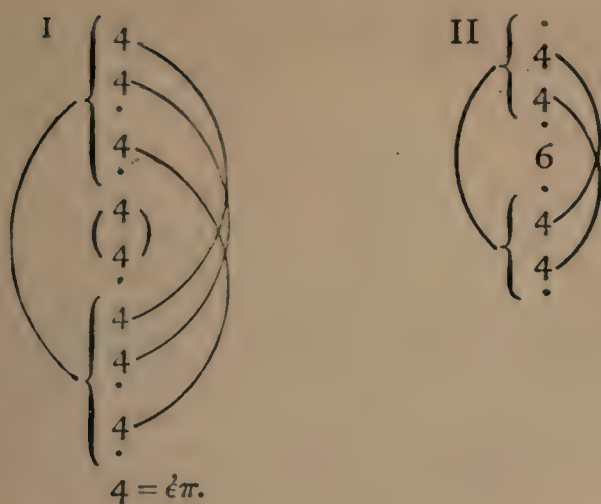
II — — — — — — — — —
 ἀλλὰ | πρεσβευ | ὦν γαρ | εἰς Φαρ || σαλον | ὠχετ | εἰτ ε |

—
 κει Λ ||

— — — — — — — —
 μο : νος μο | νοῖς | τοῖς Πε | νεσται | σι ξυν | ἦν Λ ||

> — — — — — — — —
 τοῖς : Θέττα | λων αυ | τος πέ | νεστής || ὦν ε | λαττον |

— —
 οὐδε | νος Λ ||



1275-1290 a palinodic mesodic paconic period.

1291 trochaic.

1474-1481 iambic trimeters.

1482-1495 system of anapaestic dimeters and monometers.

1496-1517 iambic trimeters.

XVIII 1518-1523=1524-1526

I

αγ : ω μεγα | λωνυμα | τεκνα ||
 τα : χυν ποδα | κυκλοσο | βειτε

του θα | λασσι | οιο ||
 και το | φρυγι | χειον

II

πη : δατε πα | ρα ψαμα | θον Λ ||
 εκ : λακτισα | τω τις ο | πως

και : θιν αλος | ατρυγε | του || καρι | δων α | δελφοι ||
 ι : δοντες α | νω σκελος | ω || ζωσιν | οι θε | αται

I a 3)
 a 3)
 .

II b 3)
 b 3)
 a 3)
 .

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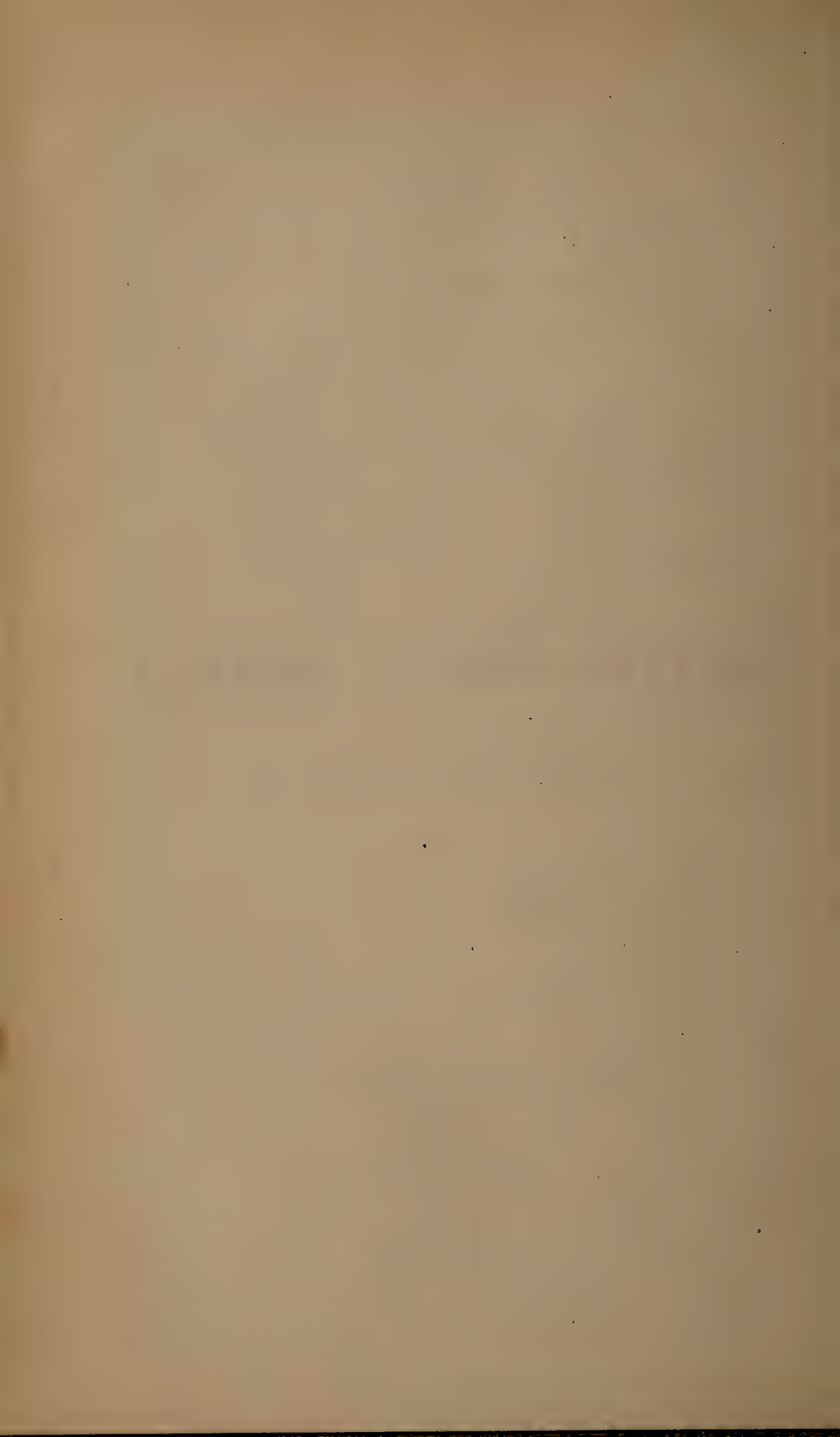
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ΑΡΙΣΤΟΦΑΝΟΥΣ ΣΦΗΚΕΣ



ΥΠΟΘΕΣΕΙΣ

I

Φιλοκλέων Ἀθηναῖος φιλόδικος ὢν τὴν φύσιν ἐφοίτα περὶ τὰ
δικαστήρια συνεχῶς. Βδελυκλέων δὲ ὁ τούτου παῖς ἀχθόμενος
ταύτῃ τῇ νόσῳ καὶ πειρώμενος τὸν πατέρα παύειν, ἐγκαθείρξας τοῖς
οἴκοις καὶ δίκτυα περιβαλὼν ἐφύλαττε νύκτωρ καὶ μεθ' ἡμέραν. ὁ
δὲ ἐξόδου αὐτῷ μὴ προκειμένης ἔκραζεν. οἱ δὲ συνδικασταὶ αὐτοῦ 5
σφηξὶν ἑαυτοὺς ἀφομοιώσαντες παρεγένοντο, βουλόμενοι διὰ ταύτης
τῆς τέχνης ὑποκλέπτειν τὸν συνδικαστήν· ἐξ ὧν καὶ ὁ χορὸς συν-
έστηκε καὶ τὸ δρᾶμα ἐπιγέγραπται. ἀλλ' οὐδὲν ἦννον οὐδὲ οὔτοι.
πέρας δὲ τοῦ νεανίσκου θαυμάζοντος τίνος ἔνεκα ὁ πατήρ οὕτως
ἤττηται τοῦ πράγματος, ἔφη ὁ πρεσβύτες τὸ πρᾶγμα εἶναι σπουδαῖον 10
καὶ σχεδὸν ἀρχὴν τὸ δικάζειν. ὁ δὲ παῖς ἐπειρᾶτο τὰς ὑποψίας
ἐξαιρεῖν τοῦ πράγματος, νοουθετῶν τὸν γέροντα. ὁ δὲ πρεσβύτες
μηδαμῶς νοουθετούμενος οὐ μεθίει τοῦ πάθους· ἀλλ' ἀναγκάζεται ὁ
νέος ἐπιτρέπειν φιλοδικεῖν, καὶ ἐπὶ τῆς οἰκίας τοῦτο ποιεῖ, καὶ τοῖς
κατὰ τὴν οἰκίαν δικάζει. καὶ δύο κύνες ἐπεισάγονται πολιτικῶς 15
παρ' αὐτῷ κρινόμενοι· καὶ κατὰ τοῦ φεύγοντος ἐκφέρειν συνεχῶς
τὴν ψῆφον μέλλων ἀπατηθεὶς ἄκων τὴν ἀποδικάζουσαν φέρει ψῆφον.
περιέχει δὲ καὶ δικαιολογίαν τινὰ τοῦ χοροῦ ἐκ τοῦ ποιητοῦ προσ-
ώπου, ὡς σφηξὶν ἐμφερεῖς εἰσὶν οἱ τοῦ χοροῦ, ἐξ ὧν καὶ τὸ δρᾶμα. οἱ
ὅτε μὲν ἦσαν νέοι, πικρῶς ταῖς δίκαις ἐφήδρευον, ἐπεὶ δὲ γέροντες 20

3 παύειν] παύσειν R 5 αὐτῷ] αὐτῷ R || προκειμένης]
παρακειμένης Zacher: προκειμένον R 11 σχεδὸν om. R || ἀρχὴν]
ἀρχῆς RV || ὑποψίας] ὑπεροψίας Zacher 16 ἐκφέρειν] ἐκφέρει R ||
συνεχῶς om. V: συνήθως Zacher 17 μέλλων . . φέρει] ψῆφον
om. V 18 χοροῦ] ποιητοῦ RV: ὑπὲρ τοῦ χορικοῦ προσώπου Zacher
20 ταῖς δίκαις] ταῖς Μηδικαῖς ἐφήδρευον νανσί Zacher

γεγόνασι, κεντοῦσι τοῖς κέντροις. ἐπὶ τέλει δὲ τοῦ δράματος ὁ γέρων ἐπὶ δεῖπνον καλεῖται, καὶ ἐπὶ ὕβριν τρέπεται, καὶ κρίνει αὐτὸν ὕβρεως ἀρτόπωλις· ὁ δὲ γέρων πρὸς αὐλὸν καὶ ὄρχησιν τρέπεται, καὶ γελωτοποιεῖ τὸ δρᾶμα.

Τοῦτο τὸ δρᾶμα πεποιήται αὐτῷ οὐκ ἐξ ὑποκειμένης ὑποθέσεως, 25 ἀλλ' ὥσανεὶ γενομένης. πέπλασται γὰρ τὸ ὅλον. διαβάλλει δὲ Ἀθηναίους ὥς φιλοδικοῦντας, καὶ σωφρονίζει τὸν δῆμον ἀποστῆναι δικῶν, καὶ διὰ τοι τοῦτο καὶ τοὺς δικαστὰς σφηξὶν ἀπεικάζει κέντρα ἔχουσι καὶ πλήττουσι. πεποιήται δ' αὐτῷ χαριέντως. ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμεινίου διὰ Φιλωνίδου ἐν τῇ πθ' Ὀλυμπιάδι. β' ἦν. 30 εἰς Λήναια. καὶ ἐνίκα πρῶτος Φιλωνίδης Προάγωνι, Λεύκων Πρέσβεισι τρίτος.

30 Ἀμεινίου] Ἀμυνίου RV || ἐν τῇ πθ' Ὀλυμπιάδι Kanngiesser : ἐν τῇ πόλει Ὀλυμπιάδι RV ; see Excursus I

II

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ

Φιλοῦντα δικάζειν πατέρα παῖς εἶρξας ἄφνω αὐτός τ' ἐφύλαττεν ἔνδον οἰκέται θ', ὅπως μὴ λανθάνῃ μηδ' ἐξίῃ διὰ τὴν νόσον. ὁ δ' ἀντιμάχεται παντὶ τρόπῳ καὶ μηχανῇ. εἴθ' οἱ συνήθεις καὶ γέροντες, λεγόμενοι σφήκες, παραγίνονται βοηθοῦντες σφόδρα ἐπὶ τῷ δύνασθαι κέντρον ἐνιέναι τισὶ φρονοῦντες ἱκανόν. ὁ δὲ γέρων τηρούμενος συμπίθεται ἔνδον διαδικάζειν καὶ βιοῦν, ἐπεὶ τὸ δικάζειν κέκρικεν ἐκ παντὸς τρόπου.

5

10

STRUCTURE OF THE PLAY

- 1 πρόλογος, 1-228
- 2 πάροδος, 229-525
- 3 ἀγών, 526-728
- 4 συζυγία, 729-1008
- 5 παράβασις I, 1009-1121
- 6 ἐπεισόδιον A, 1122-1264
- 7 <στάσιμον, 1450-1473>
- 8 ἐπεισόδιον B, 1292-1449
- 9 <παράβασις II, 1265-1291>
- 10 ἔξοδος, 1474-1538

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΣΩΣΙΑΣ } οἰκέται Φιλοκλέωνος
ΞΑΝΘΙΑΣ }

ΒΔΕΛΥΚΛΕΩΝ

ΦΙΛΟΚΛΕΩΝ

ΧΟΡΟΣ ΓΕΡΟΝΤΩΝ ΣΦΗΚΩΝ

ΠΑΙΔΕΣ Δ ΤΩΝ ΧΟΡΕΥΤΩΝ

ΣΥΜΠΡΟΤΗΣ

ΑΡΤΟΠΩΛΙΣ

ΚΑΤΗΓΟΡΟΣ

In this Edition the parts are distributed, in accordance with the suggestions of Professor van Leeuwen, as follows:—protagonist, Xanthias¹ and Philocleon; deuteragonist, Bdelycleon; tritagonist, Sosias, the guest, the baker's wife, the accuser.

¹ Except in line 457.

ΠΡΟΛΟΓΟΣ

ΣΩΣΙΑΣ ΞΑΝΘΙΑΣ

- ΣΩΣ. Οὗτος, τί πάσχεις, ὦ κακόδαιμον Ξανθία ;
 ΞΑΝ. φυλακὴν καταλύειν νυκτερινὴν διδάσκομαι.
 ΣΩΣ. κακὸν ἄρα ταῖς πλευραῖς τι προὔφείλεις μέγα.
 ἄρ' οἴσθ' ἄ γ' οἶον κνώδαλον φυλάττομεν ;
 ΞΑΝ. οἶδ' · ἀλλ' ἐπιθυμῶ σμικρὸν ἀπομερμηρίσαι. 5
 ΣΩΣ. σὺ δ' οὖν παρακινδύνευ', ἐπεὶ καὶ τοῦ γ' ἐμοῦ
 κατὰ τοῖν κόραιν ἤδη τι καταχεῖται γλυκύ.
 ΞΑΝ. ἀλλ' ἢ παραφρονεῖς ἐτέδ' ἢ κορυβαντίας ;
 ΣΩΣ. οὐκ, ἀλλ' ὕπνος μ' ἔχει τις ἐκ—Σαβαζίου.
 ΞΑΝ. τὸν αὐτὸν ἄρ' ἐμοὶ βουκολεῖς Σαβάζιον. 10
 κάμοι γὰρ ἀρτίως ἐπεστρατεύσατο
 Μῆδός τις—ἐπὶ τὰ βλέφαρα—νυστακτῆς—
 ὕπνος·
 καὶ δῆτ' ὄναρ θαυμαστὸν εἶδον ἀρτίως.

2 διδάσκομαι om. V 3 ἄρα V (sec. Bekk.): ἄρα R
 (unmetrically, cp. Introd. p. xl. n. 2) || προὔφειλεις Phryn. in
 Bekk. *Anecd.* p. 29. 47: προὔφειλες RV 6 δ' οὖν V:
 αὖ R 7 τοῖν Cob. *VL.* p. 70: ταῖν RV; cp. line 378 n. ||
 ἤδη BG: ὕπνου RV: ὕπνιον Invernizzi: ἵπαρ Geel 8 ἀλλ'
 ἢ RV || σὺ δαίμονα vanHerwerden (cp. Eur. *Cycl.* 110), but see
 Comm. 9 ἀλλ' om. V 11 ἀρτίως R: ἀρτίως τις V
 (unmetrically, cp. Introd. p. xxxviii. n. 4)

ΣΩΣ. κᾶγωγ'—ἀληθῶς—οἶον οὐδεπώποτε.
ἀτὰρ σὺ λέξον πρότερος.

ΞΑΝ. ἐδόκουν αἰετὸν 15
καταπτόμενον εἰς τὴν ἀγορὰν—μέγαν πάνυ—
ἀναρπάσαντα τοῖς ὄνυξιν ἀσπίδα
φέρειν—ἐπίχαλκον—ἀνεκὰς εἰς τὸν οὐρανόν,
κᾶπειτα ταύτην ἀποβαλεῖν—Κλεώνυμον.

ΣΩΣ. οὐδὲν ἄρα γρίφου διαφέρει Κλεώνυμος. 20

ΞΑΝ. πῶς δὴ ;

ΣΩΣ. προβαλεῖ τις τοῖσι συμπόταις λέγων,
τί ταυτὸν ἐν γῇ τ' ἀπέβαλεν κᾶν οὐρανῷ
κᾶν τῇ θαλάττῃ θηρίον τὴν—ἀσπίδα ;

ΞΑΝ. οἴμοι, τί δῆτά μοι κακὸν γενήσεται
ιδόντι τοῦτο τοῦνύπνιον ;

ΣΩΣ. μὴ φροντίσης. 25
οὐδὲν γὰρ ἔσται δεινὸν οὐ μὰ τοὺς θεούς.

ΞΑΝ. δεινὸν γε τοῦστ' ἄνθρωπος ἀποβαλὼν ὄπλα.
ἀτὰρ σὺ τὸ σὸν αὖ λέξον.

ΣΩΣ. ἀλλ' ἐστὶν μέγα.
περὶ τῆς πόλεως γάρ ἐστι τοῦ σκάφους ὅλου.

ΞΑΝ. λέγε νυν ἀνύσας τι τὴν τρόπιν τοῦ πράγματος. 30

14 κᾶγωγ'. ΞΑΝΘ. ἀληθῶς; Hamaker, but ἀληθες would be required 15 αἰετὸν RV: αἰετὸν edd., but the diphthong is universal before 298 B.C. (Meisterh. *Gram. Inschr.* p. 25. 5) 16 καταπτόμενον Brunck, Cob. *VL.* pp. 265, 305: καταπτάμενον RV; see Crit. App. || εἰς R (?) V: ἐς edd.; see Crit. App. || ὄραν μέγαν Naber 18 ἐπίχαλκον ἀνεκὰς εἰς τὸν οὐρανὸν φέρειν Cobet 19 κᾶκεῖ γὰρ αὐτὴν ἀποβ. Κλ. Naber 21 προβαλεῖ Blaydes: προσερεῖ RV: many edd. read προερεῖ (= 'foretell' *Av.* 596): προτενεῖ Cobet || λέγω V 22 τί Hirsch.: ὅτι RV: perhaps ταῦτὸν ὅν of Mein. is right; see Crit. App. 23 κᾶτ' ἐν θαλάττῃ Dobree 25 τοῦτο τοῦνύπνιον APalmer: τοιοῦτον RV (unmetrically, cp. *Introd.* p. xxxviii): τοιόνδ' Blaydes; see Crit. App. 27 τοῦστ' Dind.: που 'στ' RV; cp. lines 599, 1371 for a similar blunder

ΣΩΣ. ἔδοξέ μοι περὶ πρῶτον ὕπνον ἐν τῇ πυκνῇ
ἐκκλησιάζειν πρόβατα συγκαθήμενα,
βακτηρίας ἔχοντα καὶ τριβώνια·
κἄπειτα τούτοις τοῖσι προβάτοις μούδόκει
δημηγορεῖν φάλαινα παῖδοκεύτρια,
ἔχουσα φωνὴν ἐμπεπρημένης ὕος. 35

ΞΑΝ. αἰβοῖ.

ΣΩΣ. τί ἔστι;

ΞΑΝ. παῦε παῦε, μὴ λέγε·
ὅξει κάκιστον τοῦνύπνιον βύρσης σαπρᾶς.

ΣΩΣ. εἴθ' ἢ μιὰρὰ φάλαινα ἔχουσα τρυτάνην
ἴστη βόειον δημόν.

ΞΑΝ. οἶμοι δείλαιος· 40
τὸν δῆμον ἡμῖν βούλεται διστάναι.

ΣΩΣ. ἐδόκει δέ μοι Θέωρος αὐτῆς πλησίον
χαμαὶ καθῆσθαι, τὴν κεφαλὴν κόρακος ἔχων.
εἴτ' Ἀλκιβιάδης εἶπε πρὸς με τραυλίσας·
ὀλᾶς; Θέωλος τὴν κεφαλὴν κόλακος ἔχει. 45

ΞΑΝ. ὀρθῶς γε τοῦτ' Ἀλκιβιάδης ἐτραύλισεν.

ΣΩΣ. οὐκ οὐν ἐκεῖν' ἀλλόκοτον, ὁ Θέωρος κόραξ
γιγνόμενος;

ΞΑΝ. ἤκιστ', ἀλλ' ἄριστον.

ΣΩΣ. πῶς;

ΞΑΝ. ὅπως;

ἄνθρωπος ὢν εἴτ' ἐγένετ' ἐξαίφνης κόραξ·
οὐκ οὐν ἐναργὲς τοῦτο συμβαλεῖν, ὅτι 50

34 τοῖς προβάτοισι BC, a more euphonious reading 36
ἐμπεπρημένης Bekker: ἐμπεπρημένην R: ἐμπεπρησμένην V:
ἐμπεπρησμένης BC G 38 τοῦνυπνίου Cobet needlessly; cp.
Ach. 190, Eq. 892, 1332 41 ἡμῖν vanHerwerden: ἡμῶν RV
47 ἀλλώκοτον V 48 γενόμενος Bothe 49 ἐγένετ' R:
ἐγίνετ' V and so throughout 50 συμβάλλειν R: V gives
γιγνόμενος ἤκιστ' here

- ἀρθεῖς ἀφ' ἡμῶν ἐς κόρακας οἰχίσηται ;
 ΣΩΣ. εἴτ' οὐκ ἐγὼ δοὺς δύ' ὀβολῶ μισθώσομαι
 οὕτως ὑποκρινόμενον σοφῶς ὀνειράτα ;
 ΞΑΝ. φέρε νυν κατείπω τοῖς θεαταῖς τὸν λόγον,
 ὀλίγ' ἄτθ' ὑπείπων πρῶτον αὐτοῖσιν ταδί, 55
 μηδὲν παρ' ἡμῶν προσδοκᾶν λίαν μέγα,
 μηδ' αὖ γέλωτα Μεγαρόθεν κεκλεμμένον.
 ἡμῖν γὰρ οὐκ ἔστ' οὔτε κάρυ' ἐκ φορμίδος
 δούλῳ διαρριπτοῦντε τοῖς θεωμένοις,
 οὔθ' Ἑρακλῆς τὸ δεῖπνον ἐξαπατῶμενος, 60
 οὔδ' αὖθις ἐνασελγαινόμενος Εὐριπίδης·
 οὔδ' εἰ Κλέων γ' ἔλαμψε τῆς τύχης χάριν,
 αὖθις τὸν αὐτὸν ἄνδρα μυττωτεύσομεν.
 ἀλλ' ἔστιν ἡμῖν λογίδιον γνώμην ἔχον,
 ὑμῶν μὲν αὐτῶν οὐχὶ δεξιώτερον, 65
 κωμωδίας δὲ φορτικῆς σοφώτερον.
 ἔστιν γὰρ ἡμῖν δεσπότης ἐκεινοσί,
 ἄνω καθεύδων, ὁ μέγας, οὐπὶ τοῦ τέγους.
 οὗτος φυλάττειν τὸν πατέρ' ἐπέταξε νῶν,
 ἔνδον καθεῖρξας, ἵνα θύραζε μὴ ᾔξῃ. 70
 νόσον γὰρ ὁ πατὴρ ἀλλόκοτον αὐτοῦ νοσεῖ,
 ἦν οὐδ' ἂν εἰς γνοίῃ ποτ' οὐδ' ἂν ξυμβάλοι,
 εἰ μὴ πύθοιθ' ἡμῶν· ἐπεὶ τοπάζετε.

53 οὕτω σ' Geel || σοφῶς RV: σαφῶς BC; Dobree prefers the latter 55 πρότερον CP 58 οὔτε BCG: οὐδὲ RV (sec. Bekk.) 59 διαρριπτοῦντε BC: διαρίπτοῦντε V: διαρριπτοῦντες R 61 οὔτ' Blaydes erroneously; see Comm. line 56 || ἐνασελγαινόμενος Herm.: ἀσελγανοῦμεν εἰς vanLeeuwen (unmetrically, cp. Introd. p. xxxviii): ἀνασελγαινόμενος R: αὖθις ἂν V (sec. Bekk.) 62 ἀνέλαμψε Richt. needlessly 65 ἡμῶν B Hamak., vanHerwerden erroneously; see Comm. 68 ἄνω Reisig: ἄνω RV || ὁ μέγας (to distinguish him from the father) van Herwerden 72 συμβάλη R, a common blunder in codd.; see Sobol. Synt. p. 17

ΣΩΣ. Ἀμυνίας μὲν ὁ Προνάπους φήσ' οὕτως
εἶναι φιλόκυβον αὐτόν.

ΞΑΝ. ἄλλ' οὐδὲν λέγει 75
μὰ Δί', ἄλλ' ἀφ' αὐτοῦ τὴν νόσον τεκμαίρεται.

ΣΩΣ. * * * * *

ΞΑΝ. οὐκ, ἀλλὰ φιλο μὲν ἐστὶν ἀρχὴ τοῦ κακοῦ.

ΣΩΣ. ὁδὶ δέ φησι †Σωσίας πρὸς Δερκύλον
εἶναι φιλοπότην αὐτόν.

ΞΑΝ. οὐδαμῶς γ', ἐπεὶ 80
αὕτη γε χρηστῶν ἐστὶν ἀνδρῶν ἢ νόσος.

ΣΩΣ. Νικόστρατος δ' αὖ φησιν ὁ Σκαμβωνίδης
εἶναι φιλοθύτην αὐτόν ἢ φιλόξενον.

ΞΑΝ. μὰ τὸν κύν', ὦ Νικόστρατ', οὐ φιλόξενος,
ἐπεὶ καταπύγων ἐστὶν ὃ γε Φιλόξενος.—
ἄλλως φλυαρεῖτ'· οὐ γὰρ ἐξευρήσετε. 85
εἰ δὴ 'πιθυμεῖτ' εἰδέναι, σιγάτε νῦν.

φράσω γὰρ ἤδη τὴν νόσον τοῦ δεσπότου.—
φιληλιαστής ἐστὶν ὥς οὐδεὶς ἀνὴρ,
ἐρᾷ τε τούτου τοῦ δικάζειν, καὶ στένει,
ἦν μὴ 'πὶ τοῦ πρώτου καθίσχεται ξύλον. 90

ὑπνου δ' ὁρᾷ τῆς νυκτὸς οὐδὲ πασπάλην.
ἦν δ' οὖν καταμύσῃ καὶ ἀχνην, ὅμως ἐκεῖ
ὁ νοῦς πέτεται τὴν νύκτα περὶ τὴν κλειψύδραν.
ὑπὸ τοῦ δὲ τὴν ψῆφόν γ' ἔχειν εἰωθέναι
τοὺς τρεῖς ξυνέχων τῶν δακτύλων ἀνίσταται, 95

74 seqq. For the distribution of the dialogue see Crit. App.
77 φιλόδικος R: it is written over φίλο in V || ἀρχή Hirsch.: ἀρχή RV; such blunders I do not notice elsewhere
78 Σωσίας ej. vanLeeuwen: Σωσικλέης van Herwerden
87 ej. Hirsch. as the son is the δεσπότης throughout
90 'πὶ om. RV || καθέσχηται Elmsl.; cp. line 611
91 ἐρᾷ R 92 καταμηνύσῃ R || ἔτι Hecker needlessly
94 τῶν ψήφων Dobree || γ' ἔχειν R: ἔχειν γ' V: κατέχειν Hirsch.; see Comm.

ὥσπερ λιβανωτὸν ἐπιτιθεῖς νουμηνία.
 καὶ νῆ Δί' ἣν ἴδῃ γέ που γεγραμμένον
 υἷδον Πυριλάμπους ἐν θύρᾳ Δῆμον καλόν,
 ἰὼν παρέγραψε πλησίον “κημὸς καλός.”
 τὸν ἀλεκτρυόνα δ', ὃς ἦδ' ἀφ' ἐσπέρας, ἔφη 100
 ὅψ' ἐξεγείρειν αὐτὸν ἀναπεπεισμένον,
 παρὰ τῶν ὑπευθύνων ἔχοντα χρήματα.
 εὐθὺς δ' ἀπὸ δορπηστοῦ κέκραγεν ἐμβάδας,
 κᾶπειτ' ἐκεῖσ' ἐλθὼν προκαθεύδει πρὸ πάννυ,
 ὥσπερ λεπὰς προσισχόμενος τῷ κίονι. 105
 ὑπὸ δυσκολίας δ' ἅπασι τιμῶν τὴν μακρὰν
 ὥσπερ μέλιττ' ἢ βομβυλίδος εἰσέρχεται,
 ὑπὸ τοῖς ὄνυξι κηρὸν ἀναπεπλασμένος.
 ψήφων δὲ δείσας μὴ δεηθείη ποτέ,
 ἵν' ἔχοι δικάζειν, αἰγιαλὸν ἔνδον τρέφει. 110
 τοιαῦτ' ἀλύει· νουθετούμενος δ' αἰὲ
 μᾶλλον—δικάζει. τοῦτον οὖν φυλάττομεν
 μοχλοῖσιν ἐγκλήσαντες, ὥς ἂν μὴ ᾿ξίῃ.
 ὁ γὰρ υἷς αὐτοῦ τὴν νόσον βαρέως φέρει.
 καὶ πρῶτα μὲν λόγοισι παραμυθούμενος 115
 ἀνέπειθεν αὐτὸν μὴ φορεῖν τριβώνιον
 μηδ' ἐξιέναι θύραξ· ὁ δ' οὐκ ἐπείθετο.
 εἶτ' αὐτὸν ἀπέλου κακάθαιρ', ὁ δ' οὐ μάλα.
 μετὰ τοῦτ' ἐκορυβάντιζ'· ὁ δ' αὐτῷ τυμπάνῳ

98 τὸν τοῦ Bent. erroneously; see Crit. App.: τὸν BC
 || ἐν φιλύρᾳ Naber badly || Δῆμος καλός Blaydes needlessly;
 see Comm. 102 παραντῶν V 103 δορπιστοῦ V
 105 προσισχόμενος Hirsch., which is more euphonic; cp.
 Introd. p. xxxiii. n. 1: προσεχόμενος RV || τῇ κιγκλίδι Blaydes
 needlessly; see Comm. 107 ἢ ej. Tyrwh. || ἐξέρχεται van
 Leeuwen erroneously; see Comm. 108 ὑποπεπλασμένος
 BC 109 δῆσας R 110 ἵν' ἔχοι δικάζων Lenting
 needlessly 113 ἐγκλείσαντες BC Reisig: ἐνδήσαντες RV
 119 τοῦδ' R

ἄξας ἐδίκασεν εἰς τὸ Καινὸν ἐμπεσών.
 ὅτε δὴ δὲ ταύταις ταῖς τελεταῖς οὐκ ὠφέλει,
 διέπλευσεν εἰς Αἴγιναν· εἶτα ξυλλαβὼν
 νύκτωρ κατέκλινεν αὐτὸν εἰς Ἀσκληπιοῦ.
 ὁ δ' ἀνεφάνη κνεφαῖος ἐπὶ τῇ κιγκλίδι.
 ἐντεῦθεν οὐκέτ' αὐτὸν ἐξεφρίεμεν.
 ὁ δ' ἐξεδίδρασκε διὰ τε τῶν ὑδρορροῶν
 καὶ τῶν ὀπῶν· ἡμεῖς δ' ὅσ' ἦν τετρημένα
 ἐνεβύσαμεν ῥακίοισι κἀπακτώσαμεν·
 ὁ δ' ὥσπερὶ κολοῖδς αὐτῷ παττάλους
 ἐνέκρουεν εἰς τὸν τοίχον, εἶτ' ἐξήλλετο.
 ἡμεῖς δὲ τὴν αὐλὴν ἀπασαν δικτύοις
 καταπετάσαντες ἐν κύκλῳ φυλάττομεν.
 ἔστιν δ' ὄνομα τῷ μὲν γέροντι Φιλοκλέων—
 ναὶ μὰ Δία, τῷ δ' υἱεῖ γε τῷδὲ Βδελυκλέων—
 ἔχων τρόπους φρυαγμοσέμνακάς τινας.

ΒΔΕΛΥΚΛΕΩΝ ΞΑΝΘΙΑΣ ΣΩΣΙΑΣ

ΒΔΕ. ὦ Ξανθία καὶ Σωσία, καθεύδετε;

ΞΑΝ. οἴμοι.

ΣΩΣ. τί ἔστι;

ΞΑΝ. Βδελυκλέων ἀνίσταται.

ΒΔΕ. οὐ περιδραμεῖται σφῶν ταχέως δεῦρ' ἄτερος;
 ὁ γὰρ πατήρ εἰς τὸν ἵπνδον εἰσελήλυθεν

121 δὴ δὲ B vulg.: δῆτα RV, but ὅτε δῆτα never occurs in Aristoph., while ὅτε δῆ is common; *Ach.* 10 (Elmsl.), *Lys.* 523 (Pors.), Reisig *Conj.* i. p. 228 || τελευταῖς V
 125 ἐξεφρίεμεν Nauck: ἐξεφρίομεν RV: ἐξεφρείομεν BC
 128 ἐνεβύσαμεν RV: ἐπεβύσαμεν Blaydes; N and Π are often confused, Cob. *VL.* p. 141 and *Introd.* p. lv 130
 ἐξήλετο V 135 so Blaydes: φρυαγμοσεμνάκουσ τινὰς Suid.
 V (wrongly divided): -κουστίνους R 139 ἐξελήλυθεν V

καὶ μυσπολεῖ τι καταδεδυκώς. ἀλλ' ἄθρει, 140
κατὰ τῆς πνέλου τὸ τρῆμ' ὅπως μὴ 'κδύσεται.
σὺ δὲ τῇ θύρᾳ πρόσκεισο.

ΞΑΝ. ταῦτ', ὦ δέσποτα.

ΒΔΕ. ἄναξ Πόσειδον, τί ποτ' ἄρ' ἡ κάπνη ψοφεῖ;
οὗτος, τίς εἶ σύ;

ΦΙΛΟΚΛΕΩΝ

ΦΙΛ. καπνὸς ἔγωγ' ἐξέρχομαι.

ΒΔΕ. καπνός; φέρ' ἴδω, ξύλου τίνος σύ;

ΦΙΛ. συκίνου. 145

ΒΔΕ. νῆ τὸν Δί' ὅσπερ γ' ἐστὶ δριμύτατος καπνῶν.

ἀτάρ, οὐ γὰρ ἐκφρήσω σε, ποῦ 'σθ' ἡ τηλία;

δύου πάλιν· φέρ' ἐπαναθῶ σοι καὶ ξύλον.

ἐνταῦθά νυν ζήτει τιν' ἄλλην μηχανήν.

ἀτὰρ ἀθλιός γ' εἴμ' ὥς ἕτερος οὐδεὶς ἀνὴρ, 150

ὅστις πατρὸς νῦν—Καπνίου κεκλήσομαι.

ΣΩΣ. * τίς τὴν θύραν;

ΒΔΕ. ὦθει—πίεξέ νυν σφόδρα

εὖ κἀνδρικῶς· κἀγὼ γὰρ ἐνταῦθ' ἔρχομαι.

καὶ τῆς κατακλῆδος ἐπιμελοῦ καὶ τοῦ μοχλοῦ

φύλατθ' ὅπως μὴ τὴν βάλανον ἐκτρώξεται. 155

140 ἢ μυσπολεῖ Naber || τις R: ποι Blaydes erroneously ||
καταδεδοικώς R; for OI = Υ cp. Introd. p. liii 141 ὅπως
om. V 145 τίνος ξύλου V 146 ὥσπερ R 147
ἐκφρήσω Blaydes: οὐκ ἐσερρήσεις γε V: οὐκ ἐρρήσεις γε R:
οὐκέτ' ἐρρήσεις γε Elmsl.: οὐ κάτω 'ρρήσεις Bachm. 151
see Comm. 152 τίς suppl. Ed. with; after θύραν: the
line is incomplete in RV: παῖ, τὴν BC: ὅδε τὴν Herm.,
but RV read ὦθει 154 κατάκλειδος V (-κλείδ- R); ηἰ
became ει in Mid. and New Attic after 380 B.C. (Meisterh.
Gram. Inschr. p. 28), cp. line 483 cr. n. || τοῦ μοχλοῦ
φύλατθ' Elmsl.: τοῦ μοχλοῦ· φυλάττεθ' (or -τέ θ') RV (un-
metrically, cp. Introd. p. xxxviii)

ΦΙΛ. τί δράσεται; οὐκ ἐκφρήσεται, ὦ μιαιώτατοι,
δικάσοντά μ', ἀλλ' ἐκφεύξεται Δρακοντίδης;

ΣΩΣ. σὺ δὲ τοῦτο βαρέως ἂν φέροις;

ΦΙΛ. ὁ γὰρ θεὸς
μαντευομένῳ μουῦχρησεν ἐν Δελφοῖς ποτέ,
ὅταν τις ἐκφύγῃ μ', ἀποσκλῆναι τότε. 160

ΒΔΕ. Ἄπολλον ἀποτρόπαιε, τοῦ μαντεύματος.

ΦΙΛ. ἴθ', ἀντιβολῶ σ', ἐκφρες με, μὴ διαρραγῶ.

ΒΔΕ. μὰ τὸν Ποσειδῶ, Φιλοκλέων, οὐδέποτε γε.

ΦΙΛ. διατρώξομαι τοίνυν ὁδὰξ τὸ δίκτυον.

ΒΔΕ. ἀλλ' οὐκ ἔχεις ὁδόντας.

ΦΙΛ. οἷμοι δείλαιος· 165
πῶς ἂν σ' ἀποκτείναιμι; πῶς; δότε μοι ξίφος
ὅπως τάχιστ', ἢ—πινάκιον τιμητικόν.

ΒΔΕ. ἄνθρωπος οὗτος μέγα τι δρασεῖει κακόν.

ΦΙΛ. μὰ τὸν Δί' οὐ δῆτ', ἀλλ' ἀποδόσθαι βούλομαι
τὸν ὄνον ἄγων αὐτοῖσι τοῖς κανθηλίοις· 170
νουμηνία γάρ ἐστιν.

ΒΔΕ. οὐκουν κἂν ἐγὼ
αὐτὸν ἀποδοίμην δῆτ' ἂν;

ΦΙΛ. οὐχ ὥσπερ γ' ἐγώ.

ΒΔΕ. μὰ Δί', ἀλλ' ἄμεινον.

ΦΙΛ. ἀλλὰ τὸν ὄνον ἔξαγε.

ΣΩΣ. οἷαν πρόφασιν καθῆκεν, ὥς εἰρωνικῶς,
ἵν' αὐτὸν ἐκπέμψεις.

ΒΔΕ. ἀλλ' οὐκ ἔσπασεν 175
ταύτη γ'. ἐγὼ γὰρ ἡσθόμην τεχνωμένον.
ἀλλ' εἰσιών μοι τὸν ὄνον ἐξάξειν δοκῶ,

162 ἐκφρες Buttm.: ἐκφερε RV 168 δρασεῖει R and
Dawes (*Misc. Crit.* p. 487): δράσει V 172 γ' add. BP,
om. RV 175 ἵνα θάττον V 176 αὕτη Hirsch. (cp.
Thesm. 928) needlessly 177 ἐξάξειν Elmsl.: ἐξάγειν δοκῶ
RV: ἔξαγ' ἐνδοθεν Cobet; see *Crit. App.*

ὅπως ἂν ὁ γέρων μὴδὲ παρακύψῃ πάλιν.—
 κάνθων, τί κλάεις; ὅτι πεπράσσει τήμερον;
 βάδιζε θάττον. τί στένεις, εἰ μὴ φέρεις 180
 Ὀδυσσέα τιν' ;

ΣΩΣ. ἀλλὰ ναὶ μὰ Δία φέρει
 κάτω γε τουτονί τιν' ὑποδεδυκότα.

ΒΔΕ. ποῖον; φέρ' ἴδω.

ΣΩΣ. ναί· τουτονί.

ΒΔΕ. τουτὶ τί ἦν;
 τίς εἶ ποτ', ὦνθρωπ', ἔτεόν;

ΦΙΛ. Οὗτις νῆ Δία.

ΒΔΕ. Οὗτις σύ; ποδαπός;

ΦΙΛ. Ἰθακὸς Ἀποδρασιππίδου.

ΒΔΕ. Οὗτις μὰ τὸν Δί' οὔτι χαιρήσων γε σύ. 186
 ὕφελκε θάττον αὐτόν. ὦ μιαρώτατος
 ἔν' ὑποδέδυκεν· ὥστ' ἔμοιγ' ἰνδάλλεται
 ὁμοιότατος κλητῆρος εἶναι—πωλίω.

ΦΙΛ. εἰ μὴ μ' ἐάσεθ' ἥσυχον, μαχούμεθα. 190

ΒΔΕ. περὶ τοῦ μαχεῖ νῶν δῆτα;

ΦΙΛ. περὶ ὄνου σκιᾶς.

ΒΔΕ. πονηρὸς εἶ πόρρω τέχνης καὶ παράβολος.

ΦΙΛ. ἐγὼ πονηρός; οὐ μὰ Δί', ἀλλ' οὐκ οἶσθα σὺ
 νῦν μ' ὄντ' ἄριστον· ἀλλ' ἴσως, ὅταν φάγῃς
 ὑπογάστριον—γέροντος ἡλιαστικοῦ. 195

178 ὅπως δ' ὁ γέρων μὴ τῇδε παρακύψει Bergk, it is hard to see why 182 τοιοῦτόν τιν' Naber badly 183 ἴδω. ΣΩΣ. ναί· Hirsch.: ἴδωμαι RV: ἴδω 'γὼ Blaydes, van Leeuwen: ἴδωμεν Richt. 185 Ἀποδρασιππίδης G Blaydes 186 οὔτοι μὰ τ. Δ. Οὔτι Dobree, but οὔτι is regular in this phrase || γε σύ R: γε σὺ ἔσει V: χαιρήσεις γ' ἔτι Hirsch.; the reading of R is supported by Ach. 827 κλάων γε σύ 190 ἥσυχον BC: ἡσύχως RV 191 μαχεῖ Bekk.: μάχει RV 193 οἶσθα νῦν σύ μ' vanHerwerden erroneously; see Comm.

ΒΔΕ. ὦθει τὸν ὄνον καὶ στυτὸν εἰς τὴν οἰκίαν.

ΦΙΛ. ὦ ξυνδικασταὶ καὶ Κλέων, ἀμύνατε.

ΒΔΕ. ἔνδον κέκραχθι τῆς θύρας κεκλησμένης.
ὦθει σὺ πολλοὺς τῶν λίθων πρὸς τὴν θύραν,
καὶ τὴν βάλανον ἔμβαλλε πάλιν εἰς τὸν μοχλόν,
καὶ τὴν δοκὸν προσθεῖς τὸν ὄλμον τὸν μέγαν 201
*ἀνύσαντε προσκυλίνδετ'.

ΣΩΣ. οἷμοι δείλαιος·

πόθεν ποτ' ἐμπέπτωκέ μοι τὸ βωλίον ;

ΒΔΕ. ἴσως ἀνωθεν μῦς ἐνέβαλέ σοί ποθεν.

ΣΩΣ. μῦς ; οὐ μὰ Δί', ἀλλ' ὑποδυνόμενός τις οὕτοσι 205
ὑπὸ τῶν κεραμίδων ἡλιαστῆς ὀροφίας.

ΒΔΕ. οἷμοι κακοδαίμων, στρουθὸς ἀνὴρ γίγνεται·
ἐκπτήσεται. ποῦ ποῦ 'στί μοι τὸ δίκτυον ;
σοῦ σοῦ, πάλιν σοῦ. νῆ Δί' ἦ μοι κρείττον ἦν
τηρεῖν Σκιώνην ἀντὶ τούτου τοῦ πατρός. 210

ΣΩΣ. ἄγε νυν, ἐπειδὴ τουτονὶ σεσοβήκαμεν,
κοῦκ ἔσθ' ὅπως διαδὺς ἂν ἡμᾶς ἔτι λάθοι,
τί οὐκ ἀπεκοιμήθημεν ὅσον—ὅσον—στίλην ;

ΒΔΕ. ἀλλ', ὦ πονήρ', ἥξουσιν ὀλίγον ἕστερον
οἱ ξυνδικασταὶ παρακαλοῦντες τουτονὶ 215
τὸν πατέρα.

196 παῖ καὺτὸν Hoekstra (*Quaest. de Aristoph. Vesp.*)
erroneously 198 κέκραθι V || κεκλησμένης RV; cp. Cob.
VL. p. 159 199 ὦθει RV: τίθει vanLeeuwen 201
τὴν δοκὸν Dobree: τῇ δοκῷ RV 202 ἀνύσαντε προσ-
κυλίνδετ' Ed.: ἀνύσας τι προσκύλιε RV: προσκύλιέ γ' B, γε
being surplusage; κυλίω is as un-Attic as ἐρπύω, ἐλκύω, Cob.
VL. p. 133 208 μοι B: μου RV 209 κρείττων V
211 νυν Dind.: νῦν R: δὴ V 213 κατεκοιμήθημεν Phot.,
Porson, but cp. Herod. viii. 76; κατὰ and ἀπό are often
confounded, see Cob. VL. p. 266 || ὅσον ἔτι στ. vanHerwerden
badly 215 περικαλοῦντες V (sec. Dind.); for this confusion
see Cob. VL. p. 278

ΣΩΣ. τί λέγεις; ἀλλὰ νῦν γ' ὀρθρος βαθύς.

ΒΔΕ. νῆ τὸν Δί' ὀψέ γ' ἄρ' ἀνεστήκασι νῦν.
ὥς ἀπὸ μέσων νυκτῶν γε παρακαλοῦσ' αἰεί,
λύχνους ἔχοντες καὶ μινυρίζοντες μέλη
ἀρχαῖα μελισιδωνόφρυνιχήρατα, 220
οἷς ἐκκαλοῦνται τοῦτον.

ΣΩΣ. οὐκοῦν, ἦν δέη,
ἥδη ποτ' αὐτοὺς τοῖς λίθοις βαλλήσομεν.

ΒΔΕ. ἀλλ', ὦ πονηρέ, τὸ γένος ἦν τις ὀργίσῃ
τὸ τῶν γερόντων, ἔσθ' ὅμοιον σφηκιᾷ.
ἔχουσι γὰρ καὶ κέντρον ἐκ τῆς ὀσφύος 225
ὀξύτατον, ᾧ κεντοῦσι, καὶ κεκραγότες
πηδῶσι καὶ βάλλουσιν ὥσπερ φέψαλοι.

ΣΩΣ. μὴ φροντίσης· ἐὰν ἐγὼ λίθους ἔχω,
πολλῶν δικαστῶν σφηκιὰν διάσκεδῶ.

ΠΑΡΟΔΟΣ Α

ἐπίρρημα

ΧΟΡ. α χώρει, πρόβαιν' ἔρρωμένως. ὦ Κωμία, βραδύνεις;
μὰ τὸν Δί' οὐ μέντοι πρὸ τοῦ γ', ἀλλ' ἦσθ' ἱμᾶς—
κύνειος· 231

νυνὶ δὲ κρείττων ἐστὶ σοῦ Χαρινάδης βαδίζειν.
ὦ Στρυμόδωρε Κονθυλεῦ, βέλτιστε συνδικαστῶν,
Εὐεργίδης ἄρ' ἐστὶ που ἔνταυθ', ἢ Χάβης ὁ
Φλυεύς;

216 γ' om. R 217 γ' ἄρ' Porson, Dobree (*Adv.* ii. p. 196): γὰρ RV: τᾶρ' Lenting; see *Crit. App.* 220
So Aristarch. (see schol.): μελη- R: ἀρχαιομελη- V: ἀρχαιομελισ-
Suid. 225 τι κέντρον Blaydes needlessly 226 ὁ
κεντοῦσι R || καὶ om. R 227 βάλλωσιν V: πάλλουσιν
Schneider 232 κρείττων V 234 ἄρ' R || ἔνταυθι
Χάβης θ' Hamak.

ἄντεπίρρημα

XOP. B πάρεσθ', ὃ δὴ λοιπόν γ' ἔτ' ἐστίν, ἀππαπαῖ
παπαιάξ,

235

ἤβης ἐκείνης, ἡνίκ' ἐν Βυζαντίῳ ξυνῆμεν
φρουροῦντ' ἐγώ τε καὶ σύ· κῆ̃τα περιπατοῦντε
νύκτωρ

τῆς ἀρτοπώλιδος λαθόντ' ἐκλέψαμεν τὸν ὄλμον,
κῆ̃θ' ἤψομεν τοῦ κορκόρου, κατασχίσαντες αὐτόν.

<KOP.> ἀλλ' ἐγκονῶμεν, ὦνδρες, ὥς ἔσται Λάχητι νυνί·
σίμβλον δέ φασι χρημάτων ἔχειν ἅπαντες αὐτόν.
ἐχθὲς μὲν οὖν ὁ κηδεμὼν ἡμῖν ἐφέϊτ' ἐν ὥρᾳ 242
ἤκειν ἔχοντας ἡμέρων—ὀργὴν τριῶν πονηρὰν
ἐπ' αὐτόν, ὥς κολωμένους ὦν ἠδίκηκεν. ἀλλὰ
σπεύδωμεν, ὦνδρες ἡλικες, πρὶν ἡμέραν γενέσθαι.

XOP. D χωρῶμεν, ἅμα τε τῷ λύχνῳ πάντῃ διασκοπῶμεν,
μή που λίθος τις ἐμποδὼν ἡμᾶς κακόν τι δράσῃ.

ΠΑΙΣ τὸν πηλόν, ὦ πάτερ πάτερ, τουτονὶ φύλαξαι. 248

<KOP.> κάρφος χαμᾶθέν νυν λαβὼν τὸν λύχνον πρόβυσον.

ΠΑΙΣ οὐκ, ἀλλὰ τῷδ' μοι δοκῶ τὸν λύχνον προβύσειν.

235 γ' add. CG, om. RV || δὴ 'τι Cobet (*Mnem.* iii. p. 317)
|| ἀππαπαῖ vanHerwerden 237 περιπατοῦνται V; cp. line
298 cr. n. 239 ἤψαμεν V 240 ἐστίν V 241
σίμβολον V (sec. Bekk.) || φησι R 242 ἐχθὲς μὲν οὖν (om.
Κλέων) Mein.; see Comm.: χθὲς γοῦν Κλέων Herm.: χθὲς οὖν
κολω

Κλέων RV 244 χολοῦμενος V: καλουμένους R || ἠδίκηκεν
Cobet: ἠδίκησεν RV || ἀλλὰ γὰρ R 245 σπεύσωμεν V
247 λαθὼν R: λίθων Reisig || ἐμπεσὼν Blaydes; see Crit. App.
248 ὦ (ὦ V) τὸν πηλόν RV || σὺ τουτονὶ RV, an error
due to ignorance of the metre 249 χαμᾶθεν V || σὺ
τὸν λίθον R; cp. line 248 || πρόβυσον RV: πρόμυξον Scal.;
see Comm. 250 μοιγε R (the diphthong and γ being
corrected)

<ΚΟΡ.> τί δὴ μαθὼν τῷ δακτύλῳ τὴν θρυαλλίδ' ὠθείς, 251
καὶ ταῦτα τοῦλαίου σπανίζοντος, ὠνόητε ;
οὐ γὰρ δάκνει σ', ὅταν δέῃ τίμιον πρίασθαι.

ΠΑΙΔ. εἰ νὴ Δί' αὖθις κονδύλοις νουθετήσεθ' ἡμᾶς,
ἀποσβέσαντες τοὺς λύχνους ἄπιμεν οἴκαδ' αὐτοί·
κᾶπειτ' ἴσως ἐν τῷ σκότῳ τουτουὶ στερηθεῖς 256
τὸν πηλὸν ὥσπερ ἀτταγᾶς τυρβάσεις βαδίζων.

<ΚΟΡ.> ἦ μὴν ἐγὼ σου χᾶτέρους μείζονας κολάζω.—

ἐπίρρημα

<ΠΑΡ.> ἀλλ' οὐτοσί μοι βόρβορος φαίνεται πατοῦντι·
κούκ' ἔσθ' ὅπως οὐχ ἡμερῶν τεττάρων τὸ πλείστον
ὔδωρ ἀναγκαίως ἔχει τὸν θεὸν ποῆσαι. 261
ἔπεισι γοῦν τοῖσιν λύχνοις οὐτοὶ μύκητες·
φιλεῖ δ', ὅταν τοῦτ' ἦ, ποεῖν ὑετὸν μάλιστα.
δεῖται δὲ καὶ τῶν καρπίμων ἄττα μή 'στι πρῶα
ὔδωρ γενέσθαι κάπιπνεῦσαι † βόρειον αὐτοῖς. 265

ἀντεπίρρημα

<ΚΟΡ.> τί χρῆμ' ἄρ' οὐκ τῆς οἰκίας τῆσδε συνδικαστῆς
πέπονθεν, ὥς οὐ φαίνεται δεῦρο πρὸς τὸ πλῆθος ;
οὐ μὴν πρὸ τοῦ γ' ἐφολκὸς ἦν, ἀλλὰ πρῶτος ἡμῶν
ἡγεῖτ' ἂν ἄδων Φρυνίχου· καὶ γὰρ ἔστιν ἀνὴρ
φιλωδός. ἀλλά μοι δοκεῖ στάντας ἐνθάδ', ὠνδρες,

251 μαθὼν RV : παθὼν Flor. Chr. ; see Comm. 252
ὠνόητε σύ R 254 κονδύλοισι RV 255 ἄπιμεν V ||
αὐτοί RV : αὖθις Elmsl., Cobet : εὐθύς Blaydes : I suggest οὕτω,
see Crit. App. 256 τουτοῦ V 258 κολῶμαι Naber badly
259 μοι V : μὴ R || βάρβαρος V : μάρμαρος Herm., cp. Cob.
VL. p. 283 || πατοῦντα V 260 οὐκ vanLeeuwen (with a
change of speakers) needlessly ; see Comm. 262 λύχνους
V . 263 ej. Cobet, Mein. : φιλεῖ δ' ὅταν ἦ τουτὶ ποεῖν ὁ
Ζεὺς ὑετὸν μάλιστα (sic) RV CG 264 ἄττα γ' Hamak.
265 βόρειον RV : θέρειον Hamak. ; see Comm. 266 συν-
δικάτης R 269 ἀνάιδων V

ἄδοντας αὐτὸν ἐκκαλεῖν, ἦν τί πως ἀκούσας 271
τοῖμ' οὐ μέλους ὑφ' ἡδονῆς ἐρπύσῃ θύραζε.

ὦδ' ἡ

HMIX.

τί ποτ' οὐ
πρὸ θυρῶν φαίνεται ἄρ' ἡμῖν ὁ γέρων
οὐδ' ὑπακούει;
μῶν ἀπολώλεκε τὰς ἐμβάδας, ἢ προσέκοψ'
ἐν τῷ σκότῳ τὸν δάκτυλόν που,
εἴτ' ἐφλέγμηνεν αὐτοῦ 276
τὸ σφυρὸν γέροντος ὄντος;
καὶ τάχ' ἂν βουβωνιῶῃ.
ἦ μὴν πολὺ δριμύτατός γ' ἦν τῶν παρ' ἡμῖν,
καὶ μόνος οὐκ ἂν ἐπείθετ',
ἀλλ' ὅπότ' ἀντιβολοίῃ τις, κάτω κύπτων ἂν οὔτω,
λίθον ἔψεις, ἔλεγεν. 280

ἀντωδ' ἡ

HMIX.

τάχα δ' ἂν
διὰ τὸν χθιζινὸν ἄνθρωπον, ὃς ἡμᾶς διεδύετ'
ἐξαπατῶν, ἔλεγεν θ' ὡς φιλαθήναιος ἦν
καὶ τὰν Σάμῳ πρῶτος κατείποι,
*διὰ δὲ τοῦτον ὀδυνηθεὶς
εἴτ' ἴσως κείται πυρέττων.

271 ἐκβαλεῖν R; cp. line 1193 cr. n. 272 ἐξερπύσῃ
R; cp. line 248. B and Δ insert a syllable after the diaeresis
throughout 276 εἴτ' ἐπεφλέγμηνεν Blaydes and τοῦτ'
ὀδυνηθείῃ in line 283 277 τὸν σφυρὸν V 278 καὶ
μὴν Blaydes needlessly; see Comm. || ἀνεπείθετ' Dobree, but
ἂν is necessary 280 λέγων R 281 τάχα δ' αὖ
Blaydes; but see Comm. || χθιζινὸν Herm.: χθῆσινον RV
(a late form condemned by Moeris; cp. Hatzidakis *Neugr.*
Gram. p. 299) 282 ἔλεγεν θ' JHHSchmidt, Blaydes: καὶ
λέγων RV (perhaps from line 280 as given by R) 284 διὰ
δὲ τοῦτον Ed.: τοῦτ' ὀδυνηθεὶς Madv.: τοῦτ' ὀδυνηθείῃ Blaydes:
διὰ τοῦτ' RV; see Metric. Anal.

ἔστι γὰρ τοιοῦτος ἀνὴρ.

ἀλλ', ὦ γάθ', ἀνίστασο μηδ' οὕτω σεαυτὸν

ἔσθιε, μηδ' ἀγανάκτει.

καὶ γὰρ ἀνὴρ παχὺς ἦκει τῶν προδόντων τὰ πὶ
Θράκης.

ὃν ὅπως ἐγχυτρίεις.

ὑπαγ', ὦ παῖ, ὑπαγε.

290

ΩΔΗ

ΠΑΙΣ^α ἐτελήσεις τι μοι οὔν, ὦ πάτερ, ἣν σοῦ τι δεηθῶ;

ΧΟΡ.^α πάνν γ', ὦ παιδίον. ἀλλ' εἰ-

πὲ τί βούλει με πρίασθαι καλόν;

294

οἶμαι δέ σ' ἐρεῖν ἀστραγάλους δήπουθεν, ὦ
παῖ.

ΠΑΙΣ^α μὰ Δί', ἀλλ' ἰσχάδας, ὦ παππία· ἥδιον γάρ.

ΧΟΡ.^α οὐκ ἂν μὰ Δί', εἰ κρέμαισθέ γ' ὑμεῖς.

ΠΑΙΣ^α μὰ Δί' οὐ τᾶρα προπέμψω σε τὸ λοιπόν.

ΧΟΡ.^α ἀπὸ γὰρ τοῦδέ με τοῦ μισθαρίου

300

τρίτον αὐτὸν ἔχειν ἄλφιτα δεῖ καὶ ξύλα κῶψον·

σὺ δὲ σὺ κά μ' αἰτεῖς.

ΔΝΤΩΔΗ

ΠΑΙΣ^β ἄγε νυν, ὦ πάτερ, ἣν μὴ τὸ δικαστήριον ἄρχων

καθίσῃ νῦν, πόθεν ὦνῃ-

305

σόμεθ' ἄριστον; ἔχεις ἐλπίδα

χρηστήν τινα νῶν ἢ πόρον—Ἐλλας ἱρὸν

εὐρεῖν;

286 οὕτως R, which may be right (Kühner-Blass *Gram.* i. p. 296): οὕτω V 288 ταχὺς R 291 δίδον' οὖν Blaydes: παρέχειν Hirsch.: ὠνοῦ Schneider; all such changes are quite needless, see Comm. 298 μὰ τὸν Δί' V || κρέμοισθε R (?): κρέμεσθε V (viz. E = AI, a common error, cp. *Introd.* p. liii) 299 οὕτ' ἄρα RV; cp. *Ach.* 323 (Elmsl.) 305 καθέσῃ R 308 ελας ἱερὸν R || εὐρεῖν add. Blaydes: εἰπεῖν Herm.

XOP. B ἀπαπαῖ, φεῦ, ἀπαπαῖ, φεῦ, μὰ Δῖ' οὐκ
ἔγωγε 310

νῶν οἷδ' ὀπόθεν τὸ δειπνον ἔσται.

ΠΑΙΣΓ τί με δῆτ', ὦ μελέα μῆτερ, ἔτικτες;

XOP. Γ ἴν' ἐμοὶ πράγματα βόσκειν παρέχῃς.

ΠΑΙΔ. ἀνόνητον ἄρ' ὦ θυλάκιόν σ' εἶχον ἄγαλμα.
ἔ ἔ.

πάρα νῶν στενάζειν.

316

ΜΟΝΩΙΔΙΑ

ΦΙΛ. φίλοι, τήκομαι μὲν

πάλαι διὰ τῆς ὀπῆς

ὑμῶν ὅπ' ἀκούων.

ἀλλ' οὐ γὰρ οἶός τ' εἴμ'

ἴ ᾄδειν, τί ποήσω;

τηροῦμαι δ' ὑπὸ τῶνδ', ἐπεὶ βούλομαί γε

πάλαι μεθ' ὑμῶν ἐλθὼν ἐπὶ τοῦς—

καδίσκους κακόν τι ποῆσαι.

322

ἀλλ', ὦ Ζεῦ, Ζεῦ μέγα βροντήσας

ἧ με πόησον καπνὸν ἐξαίφνης,

ἧ—Προξενίδην, ἧ τὸν Σέλλου

325

309 φεῦ once RV 311 ὀπόθεν R: ὀπόθε V || τὸ Cobet: γε RV 313-4 Cobet (*VL*. p. 67) first assigned line 313 to the Chorus 313 πόσθων Nauck (*FGT*. p. 385) 314 ἄρ' ὦ Herm.: ἄρα σ' ὦ θ. γ' (ὦ V) RV 317 τήκομαι μὴν Ribbeck (*Rh. Mus.* xxxii. p. 627) 318 κάπνης Blaydes unnecessarily || ὅπ' ἀκούων vanHerwerden: ὑπακούων RV: ἐπακ- Cobet 319 γὰρ R: ἀτὰρ V || ᾄδειν RV: ἐκβαίνειν Blaydes: ἰδεῖν Dawes; see *Crit. App.* || ποήσω V; the correct spelling is often found in RV, cp. vBamberg *Exerc. crit. in Aristoph. Plut. novae* p. 2 n. 320 τηροῦμ' ὑπὸ V (sec. Bekk.) 321 πάλαι πάνυ RV 323 Ζεῦ once codd. || μέγα βροντήσας Dind.: μέγα βρόντα RV 325 προξενιά-δην R

τοῦτον τὸν ψευδαμάμαξιν.

τόλμησον, ἄναξ, χαρίσασθαί μοι,
πάθος οἰκτίρας·

ἢ με κεραυνῶ διατινθαλέῳ
σπόδισον ταχέως·

κᾶπειτ' ἀνελών μ' ἀποφυσήσας 330

εἰς ὀξάλμην ἔμβαλε θερμῇν·

ἢ δῆτα λίθον με πόησον ἐφ' οὗ—

τὰς χοιρίνας ἀριθμοῦσιν.

ΠΑΡΟΔΟΣ Β

ὦδὴ

ΗΜΙΧ. τίς γάρ ἐσθ' ὁ ταῦτά σ' εἵργων
κάποκλήγων τῇ θύρᾳ; λέξον· πρὸς εὐνοὺς γὰρ
φράσεις. 335

ΦΙΛ. οὐμὸς νιός. ἀλλὰ μὴ βοᾶτε· καὶ γὰρ τυγχάνει
οὔτοσὶ πρόσθεν καθεύδων. ἀλλ' ὕφεσθε τοῦ
τόνου.

ΗΜΙΧ. τοῦ δ' ἔφεξιν, ὦ μάταιε, ταῦτα δρᾶν σε
βούλεται;

καὶ τίνα πρόφασιν ἔχων;

ΦΙΛ. οὐκ ἔα μ', ὦνδρες, δικάζειν οὐδὲ δρᾶν οὐδὲν κακόν,
ἀλλὰ μ' εὐωχεῖν ἔτοιμός ἐσθ'. ἐγὼ δ' οὐ βούλο-
μαι. 341

ΗΜΙΧ. τοῦτ' ἐτόλμησ' ὁ μιὰρὸς χανεῖν ὁ Δημολογοκλέων

326 so BC: ψευδομ- RV 329 σπόδισον V (sec. Bekk.)
331 θερμόν Athen. ix. 385 D 334 οὐνταῦθα Mein. need-
lessly 335 κατακλείων V; for κατά = ἀπό cp. line 213 cr.
n. || τῇ θύρᾳ V: τὰς θύρας R 337 πρόσθες V 338
ἐφέξειν V: ἐφέζων Dobree: ἐπισχεῖν . . δρῶν Blaydes 339
καὶ add. Bergk (cp. line 370) 342 δημολόγος κλέων V (sec.
Bekk.); all alterations of this word are mistaken, see Comm.

ὅδ', ὅτι λέγεις σύ τι περὶ τῶν νέων ἀληθές.
οὐ γὰρ ἄν
ποθ' οὗτος ἀνὴρ τοῦτ' ἐτόλμησεν λέγειν, εἰ μὴ
ξυνωμότης τις ἦν.

345

ΕΠΙΡΡΗΜΑ

<ΚΟΡ.> ἀλλ' ἐκ τούτων ὥρα τινά σοι ζητεῖν καινὴν ἐπί-
νοϊαν,

ἥ τις σε λάθρα τάνδρὸς τουδὶ καταβῆναι δεῦρο
ποήσῃ.

ΦΙΛ. τίς ἂν οὖν εἴη; ζητεῖθ' ὑμεῖς, ὥς πᾶν ἂν ἔγωγε
ποιοίην·

οὕτω κιττῶ διὰ τῶν—σανίδων μετὰ—χοιρίνης
περιελθεῖν.

<ΚΟΡ.> ἔστιν ὁπῇ δῆθ' ἦντιν' ἂν οἶός τ' ἔνδοθεν εἴης
διορύξαι,

350

εἴτ' ἐκδῦναι ῥάκεσιν κρυφθείς, ὥσπερ πολύμητις
'Οδυσσεύς;

ΦΙΛ. πάντα πέφρακται κοῦκ ἔστιν ὁπῆς οὐδ' εἰ σέρφω
διαδῦναι.

ἀλλ' ἄλλο τι δεῖ ζητεῖν ὑμᾶς· ὁπίαν δ' οὐκ ἔστι
γενέσθαι.

<ΚΟΡ.> μέμνησαι δῆθ', ὅτ' ἐπὶ στρατιᾷς κλέψας ποτὲ τοὺς
ὀβελίσκους

343 ὅδ' add. Herm. || σύ add. Herm. || τι om. V (see. Bekk.) || νέων Bent.: νεῶν RV: ej. van Leeuwen 344 ἄν om. R 346 ἐκ πάντων R 347 τοῦδε RV 348 ζητεῖσθ' V || ἄν after πᾶν om. V 350 ὅπη R || οἶός τ' ἔνδοθεν εἴης Porson: ἔνδοθεν οἶός τε RV (dactyl in 4th foot, cp. line 397 n. and Blaydes on *Nub.* 326) || τε ἥς V || διαλέξαι Herm., which is glossed by διορύξαι in Hesych.; cp. *Lys.* 720 352 πέφρακται Dind. || perhaps ὁπῇ γ' || οὐδ' εἰ RV: οὐδὲν Valek.: Dr. Blaydes suggests ὁπῇ λοιπὴ to me 353 ὁπίᾳ Blaydes

ἴεις σαυτὸν κατὰ τοῦ τείχους ταχέως, ὅτε Νάξος
 ἐάλω; 355

ΦΙΛ. οἶδ'· ἀλλὰ τί τοῦτ' ; οὐδὲν γὰρ τοῦτ' ἐστὶν ἐκείνῳ
 προσόμοιον.
 ἦβων γὰρ κἀδυνάμην—κλέπτειν, ἰσχυόν τ' αὐτὸς
 ἐμαυτοῦ,

ΠΝΙΓΟΣ

κοῦδεῖς μ' ἐφύλαττ', ἀλλ' ἐξῆν μοι
 φεύγειν ἀδεῶς. νῦν δὲ ξὺν ὅπλοις
 ἄνδρες ὀπλῖται διαταξάμενοι 360
 κατὰ τὰς διόδους σκοπιωροῦνται,
 τὼ δὲ δὺ' αὐτῶν ἐπὶ ταῖσι θύραις
 ὥσπερ με γαλῆν κρέα κλέψασαν
 τηροῦσιν ἔχοντ' ὀβελίσκους.

ΔΝΤΩΔΗ

ΗΜΙΧ. ἀλλὰ καὶ νῦν ἐκπόριζε 365
 μηχανὴν ὅπως τάχισθ'· ἕως γάρ, ὦ μελίττιον.

ΦΙΛ. διατραγεῖν τοίνυν κράτιστόν ἐστί μοι τὸ δίκτυον.
 ἡ δέ μοι Δίκτυννα συγγνώμην ἔχοι τοῦ δικτύου.

ΗΜΙΧ. ταῦτα μὲν πρὸς ἀνδρός ἐστ' ἄνοντος εἰς σωτηρίαν.
 ἀλλ' ἔπαγε τὴν γνάθον. 370

ΦΙΛ. διατέτρωκται τοῦτό γ'. ἀλλὰ μὴ βοᾶτε μηδαμῶς,
 ἀλλὰ τηρώμεσθ' ὅπως μὴ Βδελυκλέων αἰσθήσεται.

ΗΜΙΧ. μηδέν, ὦ τάν, δέδιθι, μηδέν· ὡς ἐγὼ τοῦτόν γ', εἰάν
 γρύξῃ τι, ποιήσω δακεῖν τὴν καρδίαν καὶ τὸν
 περὶ

355 καταυτοῦ V 356 ἐστ' V || ἐκεῖνο R 357
 πηδᾶν vanHerwerden strangely 360 ὀπλῖται RV: πλείστοι
 Hamak. erroneously; see Comm. 369 ἄνοντος: ἄγοντος
 Reiske 373 δέδιθι B: δέδιθ' R: δείδιθι V

ψυχῆς δρόμον δραμεῖν, ἔν' εἰδῇ μὴ πατεῖν τὰ
τοῖν θεοῖν—ψηφίσματα. 378

ἈΝΤΕΠΙΡΡΗΜΑ

<ΚΟΡ.> ἀλλ' ἐξάψας διὰ τῆς θυρίδος τὸ καλώδιον εἶτα
καθίμα

δήσας σαυτὸν καὶ τὴν ψυχὴν ἐμπλησάμενος
Διοπείθους. 380

ΦΙΛ. ἄγε νῦν, ἣν αἰσθομένω τούτῳ ζητητόν μ' εἰς-
καλαμᾶσθαι

κἀνασπαστὸν ποιεῖν εἴσω, τί ποιήσετε; φράζετε
νυνί.

<ΚΟΡ.> ἀμυνοῦμέν σοι τὸν πρινώδη θυμὸν ἅπαντ' ἐκκαλέ-
σαντες,

ὥστ' οὐ δυνατόν σ' εἶργειν ἔσται· τὰ τοιαῦτα
ποήσομεν ἡμεῖς.

ΦΙΛ. δράσω τοίνυν ὑμῖν πίσυνος, καὶ—μανθάνετ';—
ἣν τι πάθω γώ, 385

ἀρελόντες καὶ κατακλαύσαντες θεῖναί μ' ὑπὸ
τοῖσι δρυφάκτοις.

<ΚΟΡ.> οὐδὲν πείσει· μηδὲν δείσης. ἀλλ', ὦ βέλτιστε,
καθίει

σαυτὸν θαρρῶν κἀπενξάμενος τοῖσι πατρώοις
θεοῖσιν.

ΦΙΛ. ὦ Λύκε δέσποτα, γείτων ἥρως· σὺ γὰρ οἷσπερ ἐγὼ
κεχάρησαι,

378 ταῖν θεαῖν V: τῶν θεῶν R; see Comm. 379
καλώδιον R || καθίμω V: ω and α are often confounded, cp.
Soph. OC. 1076 and Introd. p. lvi 381 ἐγκαλ- R 382
ποεῖν R || ἔσω V 383 ἅπαντ' ἐκ- Cobet: ἅπαντες καλ-
RV 384 ἔσται om. R || τὰ om. V 385 the punctua-
tion is due to Lenting || μέμνησθ' Bent. 386 κλαύσαντες
R 387 πείση V 389 ὥσπερ Cobet || κεχάρησαι BC:
κεχάρηται R: κεχάρης V

τοῖς δακρύοισιν τῶν φευγόντων αἰεὶ καὶ τοῖς ὀλο-
φυρμοῖς·

ῥῆκῃσας γοῦν ἐπίτηδες ἰὼν ἐνταῦθ', ἵνα ταῦτ'
ἄκροῳ,
κἀβουλήθης μόνος ἡρώων παρὰ τὸν κλάοντα καθ-
ῆσθαι.

ἐλέησον καὶ σῶσον νυνὶ τὸν σαντοῦ πλησιόχωρον,
κοῦ μή ποτέ σου παρὰ τὰς κάννας οὐρήσω μηδ'
ἀποπάρδω.

ΒΔΕ. οὗτος, ἐγείρου.

ΣΩΣ. τί τὸ πρᾶγμ' ;

ΒΔΕ. ὥσπερ φωνή μέ τις ἐγκεκύκλωται. 395

ΣΩΣ. μῶν ὁ γέρων πη διαδύεται αὖ ;

ΒΔΕ. μὰ Δί' οὐ δῆτ', ἀλλὰ καθιμᾶ
αὐτὸν δήσας. * ὦ μιάρ'—

ΣΩΣ. * ὦ τάν, τί ποεῖς ; οὐ μὴ καταβήσει.

ΒΔΕ. ἀνάβαιν' ἀνύσας κατὰ τὴν ἑτέραν καὶ ταῖσιν
φυλλάσι παῖε,
ἣν πως πρύμνην ἀνακρούσῃται πληγεῖς ταῖς εἰρε-
σιώναις.

ΦΙΛ. οὐ ξυλλήψεσθ' ὅποσοισι δίκαι τῆτες μέλλουσιν
ἔσεσθαι,

400

390 αἰεὶ V (sec. Bekk.) : αἰεὶ R ; the longer form ought to be read when the metre requires a long syllable, see Crit. App. 392 περὶ V (sec. Blaydes) 395 φωνή τις μ' Hirsch. 396 αὖ add. Dind. : διαδὺς ἔλαθεν Porson (cp. line 212) 397 ὦ μιάρ'—ΣΩΣ. ὦ τάν Ed. : ὦ μιάρωτατε RV, which is unmetrical ; cp. line 350 cr. n. : ὦ μιάρ' ἀνδρῶν Porson || καταβήσῃ R 399 ἥμ πως R (cp. Nuβ. 604, 973, Av. 694, Thesm. 1034, Eccl. 1035) ; assimilation was universal in classical times, see Petrie Papyri passim, Meisterh. Gram. Inschr. p. 85, Kühner-Blass Gram. i. p. 291 : εἴ V || πρύμνην Elmsl. : πρύμναν RV ; cp. Kühner-Blass Gram. i. p. 382 400 ὅποσοι R

ὦ Σμικυθίων καὶ Τεισιάδῃ καὶ Χρήμων καὶ Φερέ-
 δειπνε ;
 πότε δ', εἰ μὴ νῦν, ἐπαρήξετέ μοι, πρίν μ' εἴσω
 μᾶλλον ἄγεσθαι ;

ΠΑΡΟΔΟΣ Γ

<ΚΟΡ.> εἶπέ μοι, τί μέλλομεν κινεῖν ἐκείνην τὴν χολήν,
 ἥνπερ, ἥνικ' ἂν τις ἡμῶν ὀργίσῃ τὴν σφηκιάν ;

ὦδῆ

ΗΜΙΧ. νῦν ἐκείνο νῦν ἐκείνο 405
 τοῦξύθυμον, ᾧ κολαζόμεσθα, κέντρον ἐντέτατ' ὀξύ.
 ἀλλὰ θαῖμάτια βαλόντες ὡς τάχιστα, παιδία,
 θεῖτε καὶ βοᾶτε, καὶ Κλέωνι ταῦτ' ἀγγέλλετε,
 καὶ κελεύετ' αὐτὸν ἥκειν ὡς ἐπ' ἄνδρα μισόπολιν
 ὄντα κάπολούμενον, 412
 ὅστις λόγον τόνδ' εἰσφέρει,
 ὡς μὴ δικάζειν χρὴ δίκας.

ἐπίρρημα

ΒΔΕ. ὦγαθοί, τὸ πρᾶγμ' ἀκούσατ', ἀλλὰ μὴ κεκρά-
 γετε— 415

ΧΟΡ. νῆ Δί' εἰς τὸν οὐρανόν γ'.

ΒΔΕ. ὡς τοῦδ' ἐγὼ οὐ μεθήσομαι.

ΧΟΡ. ταῦτα δῆτ' οὐ δεινὰ καὶ τυραννίς ἐστίν ἐμφανής ;

401 Τεισιάδῃ vanHerwerden : Τισιάδῃ RV || Χρήμον Dind.
 402 πότε τ' R 407 κολαζόμεν τὸ vanLeeuwen ; but τὸ
 redundat after τοῦξύθυμον || ἐκτετάσθω Blaydes unnecessarily
 408 βαλόντες B (superscr.) Brunck : λαβόντες RV : ἀποδύντες
 Blaydes || τὰ παιδία RV 409 καὶ ἐλέωνι τ. ἀγγέλετε V
 411 μισόδημον Herm. 412-4 see Crit. App. 415
 κεκράγετε B vulg. ; cp. Ach. 133 : κεκράγατε RV Cobet (see
 Kühner-Blass Gram. ii. p. 464) 416 νῆ διαγ' V || τοῦδ'
 Porson : τόνδ' R : τόνδε γ' V

ὦ πόλις καὶ Θεώρου θειοσεχθρία,
κεῖ τις ἄλλος προέστηκεν ἡμῶν κόλαξ.

ΣΩΣ. Ἡράκλεις, καὶ κέντρ' ἔχουσιν· οὐχ ὀργᾶς, ὦ
δέσποτα ; 420

ΒΔΕ. οἷς γ' ἀπώλεσαν Φίλιππον ἐν δίκη τὸν Γοργίου.
<ΚΟΡ.> καὶ σέ γ' αὐτοῖς ἐξολοῦμεν· ἀλλὰ πᾶς ἐπίστρεφε
δεῦρο καξείρας τὸ κέντρον εἴτ' ἐπ' αὐτὸν ἴεσο,
ξυσταλείς, εὐτακτος, ὀργῆς καὶ μένους ἐμπλήμενος,
ὥς ἂν εὖ εἰδῇ τὸ λοιπὸν σμῆνος οἶον ὥργισεν. 425

ΣΩΣ. τοῦτο μέντοι δεινὸν ἤδη νῆ Δί', εἰ μαχούμεθα·
ὥς ἔγωγ' αὐτῶν ὀρῶν δέδοικα τὰς ἐγκεντρίδας.

ΧΟΡ. ἀλλ' ἀφίει τὸν ἄνδρ'· εἰ δὲ μή, φήμ' ἐγὼ
τὰς χελώνας μακαριεῖν σε τοῦ δέρματος.

ΦΙΛ. εἶά νυν, ὦ ξυνδικασταί, σφῆκες ὀξυκάρδιοι, 430
οἱ μὲν εἰς τὸν προκτὸν αὐτῶν εἰσπέτεσθ' ὥργι-
σμένοι,
οἱ δὲ τῷφθαλμῷ 'ν κύκλῳ κεντέετε καὶ τοὺς
δακτύλους.

ΒΔΕ. ὦ Μίδα καὶ Φρὺξ βοήθει δεῦρο καὶ Μασυντία,
καὶ λάβεσθε τουτονὶ καὶ μὴ μεθῆσθε μηδενί·
εἰ δὲ μή, 'ν πέδαις παχείαις οὐδὲν ἀριστήσετε. 435

418 πόλις B: πόλι R (?) V || θεὸς ἐχθρία RV: corr. Bent.
419 ἡμῶν C: ὑμῶν RV 422 αὐτοῖς Holden: αὐτῖς R:
αὐτῆς V; a common error in MSS. of the imperial epoch
(Reinach *Épigr. Gr.* p. 264): αὐτίκ' Dind. || ἅπας R 425
τὸ λοιπὸν εἰδῇ vanLeeuwen; but see Crit. App. || ὥργισεν R
427 κεντρίδας R 429 μακαρίζειν (om. σε) V 430 εἶα
bis RV 431 ἐπὶ τὸν προκτὸν . . ἐπιπέτεσθ' vanHerwerden
432 τῷφθαλμων (i.e. ὦ 'ν) R; cp. line 435 cr. n. || 'ν om.
V; the preposition ἐν is often omitted on account of aphaeresis
of ε, e.g. *Eq.* 367, 1049, 1262, *Nub.* 272, 592 || κεντέετε
Flor. Chr.: κεντέιθ' οἱ δὲ RV 433 Μίδα παῖ, Φρὺξ
Schneider || βοήθει δεῦρο Bent.: βοηθεῖθ' ὧδε Blaydes: βοηθεῖτε
δεῦρο RV || μασυντια V 434 λάβεσθε BC: βάλ(λ)εσθε
RV || μεθῆσθε RV: μεθῆτε Blaydes 435 εἰ δὲ μὴν V;
cp. line 432 cr. n.

ὥς ἐγὼ πολλῶν ἀκούσας οἶδα θρίων τὸν ψόφον.

<ΚΟΡ.> εἰ δὲ μὴ τοῦτον μεθήσεις, ἔν τι *σοῦμπαγήσεται.

ΦΙΛ. ὦ Κέκροψ ἥρως ἄναξ, τὰ πρὸς ποδῶν Δρακοντ—ίδη, περιορῆς οὔτω μ' ὑπ' ἀνδρῶν βαρβάρων χειρού-
μενον, 439

οὔς ἐγὼ δίδαξα κλάειν τέτταρ' εἰς τὴν χοίνικα;

<ΚΟΡ.> εἴτα δῆτ' οὐ πόλλ' ἔνεστι δεινὰ τῷ γήρα κακά;—
δηλαδή.—καὶ νῦν γε τούτω τὸν παλαιὸν δεσπότην
πρὸς βίαν χειροῦσιν, οὐδὲν τῶν πάλαι μεμνημένοι
διφθερῶν κᾶξωμίδων, ἃς οὗτος αὐτοῖς ἡμπόλα, 444
καὶ κυνᾶς, καὶ τοὺς πόδας χειμῶνος ὄντος ὠφέλει,
ὥστε μὴ ριγῶν ἐκάστοτ'· ἀλλὰ τούτοις γ' οὐκ ἔνι
—οὐδ' ἐν ὀφθαλμοῖσιν—αἰδῶς τῶν παλαιῶν
—ἐμβάδων.

ΦΙΛ. οὐκ ἀφήσεις οὐδὲ νυνί μ', ὦ κάκιστον θηρίον,
οὐδ' ἀναμνησθεὶς ὅθ' εὐρὼν τοὺς βότρυς κλέπ-
τοντά σε 449

προσαγαγὼν πρὸς τὴν ἐλάαν ἐξέδειρ' εὖ κἀνδρικῶς,
ὥστε σε ζηλωτὸν εἶναι; σὺ δ' ἀχάριστος ἦσθ' ἄρα.
ἀλλ' ἄφες με—καὶ σὺ καὶ σύ, πρὶν τὸν υἱὸν
ἐκδραμεῖν.

<ΚΟΡ.> ἀλλὰ τούτων μὲν τάχ' ἡμῖν δώσετον καλὴν δίκην,
οὐκέτ' εἰς μακράν, ἵν' εἰδῇθ' οἷός ἐστ' ἀνδρῶν
τρόπος 454

ὀξύθυμον καὶ δικαίων καὶ βλεπόντων κάρδαμα.

436 θριῶν R 437 ἐν τί Bergler; see Crit. App. || σοῦμπα-
γήσεται Ed.: σοι παγήσεται RV 440 τετταγαρ' R 442
δηλαδή RV: δῆλα δ' εἰ Cobet 446 ριγόν τ' R: ριγῶν γ' V
447 τοῖσιν ὀφθ- Blaydes erroneously; see Comm. 449 οὗτ' R
450 ἐλαίαν V; a common spelling in classical times, Kühner-
Blass Gram. i. p. 382 451; Blaydes 452 ἄφες Cobet: ἀφες
RV 454 οἷος V: οἷον R || ἐστὶν V, a very common kind of error
in this MS. which I rarely notice elsewhere; cp. Introd. p. lvii
|| τρόπους V 455 δικαίων RV: δικαστῶν Bent.: βιαίων Blaydes

ΒΔΕ. παῖε παῖ', ὦ Ξανθία, τοὺς σφῆκας ἀπὸ τῆς οἰκίας.
ΞΑΝΘ. ἀλλὰ δρῶ τοῦτ'.

ΒΔΕ. ἀλλὰ καὶ σὺ τῦφε πολλῶ τῶ καπνῶ.
οὐχὶ σοῦσθ', οὐκ ἐς κόρακας; οὐκ ἄπιτε; παῖε
τῶ ξύλῳ.

καὶ σὺ προσθεὶς Αἰσχίνην ἔκτυφε τὸν Σελλαρτίου.

ΣΩΣ. ἄρ' ἐμέλλομέν ποθ' ὑμᾶς ἀποσοβήσιν τῶ χρόνῳ;

ΒΔΕ. ἀλλὰ μὰ Δι' οὐ ῥαδίως οὕτως ἂν αὐτοὺς δι-
έφυγες, 461
εἴπερ ἔτυχον τῶν μελῶν τῶν Φιλοκλέους βεβρω-
κότες.

ΔΝΤΩΔΗ

ΗΜΙΧ. ἄρα δῆτ' οὐκ αὐτόδηλα
τοῖς πένησιν, ἣ τυραννὶς ὥς λάθρα *φθάνει μ'
ὑπιούσα; 465

εἰ σύ γ', ὦ πόνῳ πονηρὲ καὶ κομηταμυνία,
τῶν νόμων ἡμᾶς ἀπείργεις ὧν ἔθηκεν ἡ πόλις,
οὔτε τιν' ἔχων πρόφασιν οὔτε λόγον εὐτράπελον,
αὐτὸς ἄρχων μόνος. 470

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* * * * *

ΔΝΤΕΠΙΡΡΗΜΑ

ΒΔΕ. ἔσθ' ὅπως ἂν ἐκ μάχης καὶ τῆς κατοξείας βοῆς
εἰς λόγους ἔλθοιμεν ἀλλήλοισι καὶ διαλλαγὰς;
ΧΟΡ. σοὺς λόγους, ὦ μισόδημε καὶ μοναρχίας ἐρῶν,

456 παῖε παῖ R 458 σοῦσθε σοῦσθ' Blaydes needlessly
459 ἔκτυφε Mein.: ἐντυφε RV || Σελλατμίῳ Schneider (*Fleck.*
cxvii. p. 114) 463 αὐτόδηλα Dind.: αὐτὰ δῆλα RV; see
Shill. *de FL.* 173 465 λάθρα φθάνει μ' ὑπιούσα Ed.: ὥς
λάθρα γ' ἐλάνθαν' (ἐλάμβαν' R) ὑπιούσά με RV 471 ἂν ἐκ
Herm., Mein.: ἄνευ RV; see Comm. 472 ἔλθωμεν R
473 σοὺς Hirsch.: σοὶ λόγους RV || ἐρῶν Dind.: ἐραστὰ RV
Suid.; cp. line 417

καὶ ξυνὼν Βρασίδα, καὶ φορῶν κράσπεδα 476
στεμμάτων, τήν θ' ὑπήνην ἄκουρον τρέφων;

ΒΔΕ. νὴ Δί' ἣ μοι κρείττον ἐκστήναι τὸ παράπαν τοῦ
πατρὸς
μᾶλλον ἢ κακοῖς τοσοῦτοις ναυμαχεῖν ὅσ-
ημέραι.

<ΚΟΡ.> * οὐ γέ μὴν οὐδ' ἐν σελίνῳ σοῦστίν οὐδ' ἐν
—πηγάνῳ. 480

τοῦτο γὰρ παρεμβαλοῦμεν τῶν τριχοινίκων ἐπῶν.
ἀλλὰ νῦν μὲν οὐδὲν ἀλγεῖς, ἀλλ' ὅταν ξυνήγορος
ταῦτά ταῦτά σου καταντλήῃ καὶ ξυνωμότας καλῇ.

ΒΔΕ. ἄρ' ἂν, ὦ πρὸς τῶν θεῶν, ὑμεῖς ἀπαλλαχθεῖτέ μου;
ἣ δέδοκται μοι δέρεσθαι καὶ—δέρειν δι' ἡμέρας; 485

ΧΟΡ. οὐδέποτε γ', οὐχ, ἕως ἂν τί μου λοιπὸν ᾗ,
ὅστις ἡμῶν ἐπὶ τυραννίδ' <ᾧδ'> ἐστάλης.

ΒΔΕ. ὥς ἅπανθ' ἡμῖν τυραννίς ἐστί καὶ ξυνωμόται,
ἦν τε μείζον ἦν τ' ἔλαττον πρᾶγμά τις κατηγορή,
ἣς ἐγὼ οὐκ ἤκουσα τοῦνομ' οὐδὲ πεντήκοντ' ἐτῶν.
νῦν δὲ πολλῶ τοῦ ταρίχους ἐστὶν ἀξιωτέρα. 491
ὥστε καὶ δὴ τοῦνομ' αὐτῆς ἐν ἀγορᾷ κυλίνδεται.
ἦν μὲν ὠνήταί τις ὀρφῶς, μεμβράδας δὲ μὴ θέλῃ,

479 δυσμαχεῖν vanHerwerden 480 οὐ γέ μὴν Ed.:
οὐδὲ μὲν γ' R: οὐδὲ μὴν γ' Hirsch.: ἀλλὰ μὴν Blaydes ||
ποῦ 'στιν R: πω 'στιν Flor. Chr. 483 καταντλεῖ R ||

ξυνωμότην Cobet: ξυνωμο R || καλεῖ RV and so frequently
elsewhere; after 380 B.C. **η** was frequently written **ει**, so
ἀγαθεῖ τύχει, εἶπει, εἰρέθη (Meisterh. *Gram. Inschr.* p. 30); cp.
line 154 cr. n. 484 ἀραγ' ἂν V || ἀπαλλαγεῖτε Blaydes,
but see line 1421 n.: -χθῆτε V: as RV γινέ μοι, Bent. read
διαλλαχθεῖτε || μου B (superscr.) Brunck: μοι RV 485
μοι RV: σοι Bergk: ἡμῖν vanLeeuwen 487 ᾧδ' add.
Herm. 488 ἡμῖν RV (?): ὑμῖν BCG 493 ὀρφῶς
RV: for the accent cp. Rogers *Crit. App.* || μὴ θέλῃ RV;
so elsewhere

εὐθέως εἶρηχ' ὁ πωλῶν πλησίον τὰς μεμβράδας·
 οὗτος ὁψωνεῖν ἔοιχ' ἄνθρωπος ἐπὶ τυραννίδι. 495
 ἦν δὲ γήτειον προσαιτῇ ταῖς ἀφύαις ἡδυσμά τι,
 ἢ λαχανόπωλις παραβλέψασά φησι θατέρῳ·
 εἰπέ μοι, γήτειον αἰτεῖς, πότερον ἐπὶ τυραννίδι;
 ἢ νομίζεις τὰς Ἀθήνας σοὶ φέρειν ἡδύσματα;

ΣΩΣ.

* * * * *

ΒΔΕ.

* ταῦτά τ' ἄρ' αὐτοῖς ἀκούω, νῆ Δί', εἰ καὶ νῦν ἐγὼ
 τὸν πατέρ' ὅτι βούλομαι τούτων ἀπαλλαχθέντα τῶν
 ὀρθροφοιτοσυκοφαντοδικοταλαιπώρων τρόπων 505
 ζῆν βίον γενναῖον ὥσπερ Μόρυχος, αἰτίαν ἔχω
 ταῦτα δρᾶν ξυνωμότης ὦν καὶ φρονῶν τυραννικά.

ΦΙΛ.

νῆ Δί' ἐν δίκη γ'. ἐγὼ γὰρ οὐδ' ἂν ὀρνίθων γάλα
 ἀντὶ τοῦ βίου λάβοιμ' ἂν οὐ μέν νῦν ἀποστερεῖς·
 οὐδὲ χαίρω βατίσιν οὐδ' ἐγχέλεσιν, ἀλλ' ἡδιον ἂν
 δικίδιον σμικρὸν φάγοιμ' ἂν ἐν λοπάδι πεπνι-
 γμένον. 511

ΒΔΕ.

νῆ Δί' εἰθίσθης γὰρ ἡδεσθαι τοιούτοις πράγμασιν·
 ἀλλ' ἐὰν σιγῶν ἀνάσχη καὶ μάθης ἀγὼ λέγω,
 ἀναδιδάξειν οἶομαί σ' ὥς πάντα ταῦθ' ἀμαρτάνεις.

ΦΙΛ.

ἐξαμαρτάνω δικάζων;

ΒΔΕ.

καταγελῶμενος μὲν οὖν 515
 οὐκ ἐπαῖεις ὑπ' ἀνδρῶν, οὓς σὺ μόνον οὐ προσ-
 κυνεῖς.

ἀλλὰ δουλεύων λέληθας.

496 προσαιτεῖ R || τις ἀφύαις many edd. erroneously; see
 Crit. App.: ταῖς τριχίσιν Blaydes || ἡδυσμά τι RV: ἡδύσματα
 Dobree 503 ταῦτά τ' ἄρ' αὐτοῖς ἀκούω Ed.; νῆ Δί' is due
 to vanLeeuwen: ταῦτα γὰρ τούτοις ἀκούειν ἡδέα RV; cp. line
 621 504 ὅτι Suid.: ὅτι R: ὅτι V || ἀπαλλαγέντα van
 Leeuwen, Blaydes; cp. line 1421 n. 505 ὀρθρο- schol.:
 ὀρθο- R: ὀρθοσφ- V (sec. Bekk.) 506 ἔχων R 507
 τυραννικά V: τυραννίδα R 510 ἐγχέλυσιν R Suid.: ἐγχε-
 λίσιν V 511 πεπηγμένον R; glossed by ὠπτημένον

ΦΙΛ.

παῦε δουλείαν λέγων,
ὅστις ἄρχω τῶν ἀπάντων.

ΒΔΕ.

οὐ σύ γ', ἀλλ' ὑπηρετεῖς
οἰόμενος ἄρχειν· ἐπεὶ δίδασκον ἡμᾶς, ὦ πάτερ, 519
ἥτις ἡ τιμὴ 'στί σοι καρπουμένῳ τὴν Ἑλλάδα.

ΦΙΛ.

πάνν γε· καὶ τούτοισί γ' ἐπιτρέψαι 'θέλω.

ΒΔΕ.

καὶ μὴν ἐγώ.
ἄφετέ νυν ἅπαντες αὐτόν.

ΦΙΛ.

καὶ ξίφος γέ μοι δότε.
ἦν γὰρ ἡττηθῶ λέγων σου, περιπεσοῦμαι τῷ
ξίφει.

ΒΔΕ.

εἰπέ μοι τί δ' ἦν—τὸ δεῖνα—τῇ διαίτῃ μὴ 'μμένης;

ΦΙΛ.

μηδέποτε πίοιμ' ἄκρατον—μισθὸν ἀγαθοῦ δαίμονος.

ΑΓΩΝ

ΩΔΗ

ΗΜΙΧ.

νῦν δὴ τὸν ἐκ θῆμετέρου

526

γυμνασίου δεῖ τι λέγειν καινόν, ὅπως φανήσῃ—

ΒΔΕ.

ἐνεγκάτω μοι δεῦρο τὴν κίστην τις ὡς τάχιστα.—

ἀτὰρ φανεῖ ποῖός τις ὢν, ἦν ταῦτα παρακελεύῃ;

ΗΜΙΧ.

μὴ κατὰ τὸν νεανίαν

531

τονδὶ λέγων. ὁρᾷς γὰρ ὡς

σοὶ μέγας ἔστ' ἀγὼν νῦν

519 ἐπιδίδαξον V 521 τούτοισιν Brunck, vanLeeuwen
erroneously 524 τὸ δεῖνα: ἐκείνη vanHerwerden erroneously

|| 'μμένης V 525 ἄκρατον Richt. (cp. *Eq.* 85): ἀκράτου RV

526 νῦν δὴ Porson: νῦν σὲ Brunck: νῦν δὲ RV 527 δεῖ

τι λέγειν Porson: λέγειν τι δεῖ RV 528 ὅτῳ 'κφανήσῃ

Schneider needlessly 529 τὴν κακίστην R 530 φανεῖ

ποῖός τις ἦν τοιαῦτα Blaydes: φανῇ ποῖός τις ὢν; τοῦτ' αὐτὸ παρα-

κελεύου Kirchhoff (*Hermes* xiii. p. 297): ἀτὰρ φανεῖ ποῖός τις ὢν

ἦν ταῦτ[α] αὐτὰ π- RV; see Comm. 532 τονδὶ Bent.:

τόνδε RV || λέγων Hirsch.: λέγειν RV 533 νῦν add,

Bent.: ἐστὶν ἀγὼν Dobree: ἔστ' ἀγὼν RV

- καὶ περὶ τῶν ἀπάντων, 534
 εἴπερ, ὃ μὴ γένοιθ', οὗτός *σ' ἔθ' ἔλοι κρατήσας.
 ΒΔΕ. καὶ μὴν ὅσ' ἂν λέξῃ γ' ἀπλῶς μνημόσυνα γράψο-
 μαι ἄγῳ.
 ΦΙΛ. τί γὰρ φάθ' ὑμεῖς, ἣν ὁδί με τῷ λόγῳ κρατήσῃ;
 ΗΜΙΧ. οὐκέτι πρεσβυτῶν ὄχλος 540
 χρήσιμος ἔστ' οὐδ' ἀκαρῇ·
 σκωπτόμενοι δ' ἐν ταῖς ὁδοῖς θαλλοφόροι καλού-
 μεθ', ἀντωμοσιῶν κελύφῃ. 545

ΚΑΤΑΚΕΛΕΥΣΜΟΣ

- <ΚΟΡ.> ἀλλ' ὦ περὶ τῆς πάσης μέλλων βασιλείας ἀντι-
 λογήσειν
 τῆς ἡμετέρας, νυνὶ θαρρῶν πᾶσαν γλῶτταν βα-
 σάνιζε.

ΕΠΙΡΡΗΜΑ

- ΦΙΛ. καὶ μὴν εὐθύς γ' ἀπὸ βαλβίδων περὶ τῆς ἀρχῆς
 ἀποδείξω
 τῆς ἡμετέρας, ὥς οὐδεμιᾶς ἥττων ἐστὶν βασιλείας.
 τί γὰρ εὐδαιμον. καὶ μακαριστὸν μᾶλλον νῦν ἐστὶ
 δίκαστοῦ, 550
 ἢ τρυφερώτερον, ἢ δεινότερον ζῶον, καὶ ταῦτα
 γέροντος;

535 γένοιθ' οὗτος Bent. : γένοιτο νῦν οὗτος RV ; perhaps νῦν came from line 533 : vWilamowitz ejects οὗτος as an interpolation (*Isylllos von Epid.* p. 137) 536 σ' add. Porson || I restore with some confidence ἔθ' ἔλοι κρατήσας : ἐθέλοι κρατῆσαι RV 541 ἀκαρῇ R 542 ἐν Porson : ἂν ἐν RV || corr. Porson : ταῖσ(ιν) ὁδοῖσ(ιν) ἀπάσαις RV : Meineke's ἂν παισιν ἐν ταῖσιν ὁδοῖς ἀπάσαις is ugly, but explains the error of the codd. better 544 καλούμεθ' Porson : καλοῖμεθ' RV ; the opt. may be due to RV's ἂν in line 542 545 ἀντωμουσιῶν R 548 γ' om. V 550 ἢ καὶ RV, the H being dittography of preceding N, cp. Cob. VL. p. 6 and Introd. p. liv || νῦν om. V

ὃν πρῶτα μὲν ἔρποντ' ἐξ εὐνῆς τηροῦσ' ἐπὶ τοῖσι
δρυφάκτοις

ἄνδρες μεγάλοι καὶ τετραπήχεις· κᾶπειτ' εὐθὺς
προσιόντι

ἐμβάλλει μοι τὴν χεῖρ' ἀπαλὴν, τῶν δημοσίων
κεκλοφυῖαν·

ἰκετεύουσιν θ' ὑποκύπτοντες, τὴν φωνὴν οἰκτρο-
χοοῦντες·

555

οἴκτιρόν μ', ὦ πάτερ, αἰτοῦμαί σ', εἰ καὺτὸς
πώποθ'—ὑφείλου

ἀρχὴν ἄρξας ἢ 'πὶ στρατιᾶς—τοῖς ξυσσίτοις
ἀγοράζων·

ὃς ἔμ' οὐδ' ἂν ζῶντ' ἤδειν, εἰ μὴ διὰ τὴν προτέραν
ἀπόφευξιν.

ΒΔΕ. τουτὶ περὶ τῶν ἀντιβολουμένων ἔστω τὸ μνημόσυνόν
μοι.

ΦΙΛ. εἴτ' εἰσελθὼν ἀντιβοληθεὶς καὶ τὴν ὀργὴν ἀπο-
μορχθεὶς,

560

ἔνδον τούτων ὦν ἂν φάσκω πάντων οὐδὲν πεπότηκα,
ἀλλ' ἀκροῶμαι πάσας φωνὰς ἰέντων εἰς ἀπόφευξιν.
φέρ' ἴδω τί γὰρ οὐκ ἔστιν ἀκοῦσαι θώπευμ' ἐν-
ταῦθα δικαστῇ;

οἱ μὲν γ' ἀποκλᾶονται πενίαν αὐτῶν καὶ προσ-
τιθέασιν

552 πρῶτον μὲν ἔρπον R

553 προσιῶν τις Flor. Chr.

|| προσιῶν τις ἐ. μοι χ. ἀ. τὴν τῶν δημ. Naber erroneously

554 see Comm. 555 ὑποπίπτ- R; cp. *Eq.* 47. For confusion

of π and κ cp. *Introd.* p. lvi and Cob. *VL.* p. 57 || οἰκτροχοοῦντες

RV: οἰκτοχ- Bury: οἰκτρὰ χέοντες Blaydes (from schol. οἰκτρῶς)

557 ξυνσίτοις RV 558 ὃς V: ὡς R || ἀπόφουξιν RV

559 ἐν γ' ἔστω μ. Blaydes; cp. line 576 564 ἀπο-

κλαῖονται R: ἀποκλαῖον^τ V; elsewhere RV give the forms of
ordinary speech. Perhaps in anapaests the form familiar to
Tragedy might be retained, cp. αἰεί line 390 (*Rutherf. NP.* p. 112)

κακὰ πρὸς τοῖς οὖσιν, ἕως *ἂν δὴ τις ἰσώσῃ
τοῖσιν ἐμοῖσιν· 565

οἱ δὲ λέγουσιν μύθους ἡμῖν, οἱ δ' Αἰσώπου τι
γέλοιοι·

οἱ δὲ σκώπτουσ', ἵν' ἐγὼ γελάσω καὶ τὸν θυμὸν
κατάθωμαι.

κἂν μὴ τούτοις ἀναπειθώμεσθα, τὰ παιδάρι' εὐθὺς
ἀνέλκει,

τὰς θηλείας καὶ τοὺς υἱεῖς, τῆς χειρός, ἐγὼ δ'
ἀκροῶμαι·

τὰ δὲ συγκύψαντ' ἀμβληχᾶται· κᾶπειθ' ὁ πατήρ
ὑπὲρ αὐτῶν 570

ὥσπερ θεὸν ἀντιβολεῖ με τρέμων τῆς εὐθύνης ἀπο-
λῦσαι·

“εἰ μὲν χαίρεις ἀρνὸς*θοίνῃ, παιδὸς φωνὴν ἐλεῆσαι”

εἰ δ' αὖ τοῖς χοιριδίοις χαίρω, θυγατρὸς φωνῇ με
πιθέσθαι.

χῆμεῖς αὐτῷ τότε τῆς ὀργῆς ὀλίγον τὸν κόλλοπ'
ἀνείμειν.

ἄρ' οὐ μεγάλη τοῦτ' ἔστ' ἀρχὴ καὶ τοῦ πλούτου
καταχῆνῃ; 575

ΒΔΕ. δεύτερον αὖ σου τουτὶ γράφομαι, τὴν τοῦ πλούτου
καταχῆνῃν·

565 ἕως ἂν δὴ τις Ed.: ἕως ἂν ἰσώσῃ R BC: ἀνιῶν or
ἀνιῶν ἂν GV; see Crit. App. and Comm. 568 ἀνα-

πειθώμεσθα V: ἀναπεισθῶμεν τά γε Porson; but see Comm.:
ἀναπειθώμεθα R || εὐθὺς RV: αὖ τις Cobet needlessly 570

συγκύψαντ' RV: συγκύπτοντ' BC || ἀμβληχᾶται Bergk: ἄμ
ἄμα βληχᾶται R: ἀποβληχᾶται V: ἄμα βρυχᾶται vanLeeuwen:

ἄμα μηκᾶται Kock: ἄμ' ἄμα ej. Porson 571 θεὸς V
572 θοίνῃ Ed.: φωνῇ RV || ἐλεῆσαι Reiske, Blaydes: ἐλαιήσαις

R: ἐλεήσαις V; see Crit. App. 573 χοιρίοις R || πεπι-
θέσθαι Blaydes 575 ταῦτ' Blaydes 576 ἂν R || γρά-

φομαι Dind., Mein.: γράφομαι R || τὴν τοῦ οἴκου καταχ., γρ. καὶ
πλούτου R; this verse is on the margin of V

καὶ τὰγαθὰ μοι μέμνησ' ἄχεις φάσκων τῆς Ἑλλά-
δος ἄρχειν.

ΦΙΛ. παίδων τοίνυν δοκιμαζομένων <ἤβην> ἔξεστι θεᾶ-
σθαι.

κἂν Οἶαγρος εἰσέλθῃ φεύγων, οὐκ ἀποφεύγει πρὶν
ἂν ἡμῖν

ἐκ τῆς Νιόβης εἶπῃ ῥῆσιν τὴν καλλίστην ἀπο-
λέξας.

580

κἂν αὐλητῆς γε δίκην νικᾷ, ταύτης ἡμῖν ἐπί-
χειρα

ἐν φορβειᾷ τοῖσι δικασταῖς ἔξοδον ἠΰλησ' ἀπ-
ιοῦσιν.

κἂν ἀποθνήσκων ὁ πατήρ τῷ δῶ καταλείπων παῖδ'
ἐπὶ κληρον,

κλαίειν ἡμεῖς μακρὰ τὴν κεφαλὴν εἰπόντες τῇ
διαθήκῃ

καὶ τῇ κόγχῃ τῇ πάνυ σεμνῶς τοῖς σημείοισιν
ἐπούσῃ,

585

ἔδομεν ταύτην ὅστις ἂν ἡμᾶς ἀντιβολήσας ἀνα-
πείσῃ.

καὶ ταῦτ' ἀνυπεύθυνοι δρῶμεν· τῶν δ' ἄλλων
οὐδεμί' ἀρχή.

ΒΔΕ. τουτὶ γάρ τοί σε μόνον τούτων ὦν εἶρηκας
μακαρίζω·

577 ἄχεις φάσκων BG: ἄχρις φάσκων RV (for ρ = ε
cp. *Introd.* p. lvi): ἄχων φάσκεις Blaydes erroneously; see
Comm. || τὴν Ἑλλάδος ἀρχὴν V 580 αὐτολέξας V 582
φορβιᾷ τοῖς R: φορβιᾷ τοῖσι V 583 ἀποθνήσκων RV;
see Meisterh. *Gram. Inschr.* p. 141 || καταλιπὼν (ων R) RV
584 κλαίειν RV 585 ἐπούσιν V 586 ἀναπείθοι V
587 οὐδεμί' ὥρα Naber badly 588 τοί σε μόνον Reiske,
Porson: τουτὶ γάρ τοι σεμνῶν R: τὸ σεμνὸν V: πάντων van
Leeuwen: τούτου . . μόνου Blaydes

τῆς δ' ἐπικλήρου τὴν διαθήκην ἀδικεῖς ἀνακογ-
χυλιάζων.

ΦΙΛ. ἔτι δ' ἡ βουλὴ χῶ δῆμος ὅταν κρίναι μέγα πρᾶγμ'
ἀπορήσῃ, 590

ἐψήφισται τοὺς ἀδικοῦντας τοῖσι δικασταῖς παρα-
δοῦναι.

εἴτ' Εὐαθλος χῶ μέγας οὗτος Κολακώννυμος ἀσπιδ-
αποβλῆς

οὐχὶ προδώσειν ἡμᾶς φασίν, περὶ τοῦ πλήθους δὲ
μαχεῖσθαι.

κάν τῷ δῆμῳ γνώμην οὐδεὶς πώποτ' ἐνίκησεν, ἐὰν μὴ
εἴπῃ τὰ δικαστήρι' ἀφεῖναι πρότιστα μίαν δικά-
σαντας. 595

αὐτὸς δὲ Κλέων ὁ κεκραξιδάμας μόνον ἡμᾶς οὐ
περιτρώγει,

ἀλλὰ φυλάττει διὰ χειρὸς ἔχων καὶ τὰς μυίας
ἀπαμύνει.

σὺ δὲ τὸν πατέρ' οὐδ' ὅτιοῦν τούτων τὸν σαυτοῦ
πώποτ' ἔδρασας.

ἀλλὰ Θέωρος, καιτοῦσιν ἀνὴρ—Εὐφημίου οὐδὲν
ἐλάττων,

τὸν σφόγγον ἔχων ἐκ τῆς λεκάνης τὰμβάδι' ἡμῶν
περικωνεῖ. 600

σκέψαι δ' ἀπὸ τῶνδ' ἀγαθῶν οἶων μ' ἀποκλήεις
καὶ κατερύκεις,

591 τοὺς ἀντιδίκους Blaydes needlessly; see Comm. 593

ὑμᾶς Kuster 595 πρῶτον μίαν ἐκδ. Hirsch. 596 ὁ

Κλέων R || μόνους RV || περιτρώγοι V 597 χειρὸς R

599 καίποῦσιν R: κατῴσιν V || Εὐφημίδου (Thuc. iv. 119)
Mein. 600 σπόγγον (an Epic form) RV; see Kühner-Blass

Gram. i. pp. 154, 265 || ἐλῶν Reiske || ἡμῶν vanHerwerden

601 δὲ R: μ' V (sec. Bekk.) || τῶνδ' Hamak.: τῶν RV:

σκέψαι μ' ὀπόσων ἀ. οἶων τ' Blaydes: σκέψαι δέ μ' ὄσων Bergk

ἦν δουλείαν οὔσαν ἔφασκες καὶ ὑπηρεσίαν ἀπο-
δείξειν.

ΒΔΕ. ἔμπλησο λέγων· πάντως γάρ τοι παύσει ποτὲ
κἄναφανήσει

πρωκτὸς λουτροῦ περιγιγνόμενος τῆς ἀρχῆς
τῆς περισέμνου.

ΦΙΛ. ὁ δέ γ' ἥδιστον τούτων ἐστὶν πάντων, οὗ 'γὼ
'πελελήσμην, 605

ὅταν οἴκαδ' ἴω τὸν μισθὸν ἔχων, κἄπειθ' ἤκονθ'
ἅμα πάντες

ἀσπάζονται διὰ τὰργύριον, καὶ πρῶτα μὲν ἡ
θυγάτηρ με

ἀπονίζῃ καὶ τὼ πόδ' ἀλείφῃ καὶ προσκύψασα
φιλήσῃ,

καὶ παππίζουσ' ἅμα τῇ γλώττῃ τὸ τριώβολον
ἐκκαλαμᾶται,

καὶ τὸ γύναιόν μ' ὑποθωπεύσαν φυστὴν μᾶζαν
προσενέγκῃ, 610

κἄπειτα καθεξομένη παρ' ἐμοὶ προσαναγκάζῃ, φάγε
τουτί,

ἐντραγε τουτί· τούτοισιν ἐγὼ γάννυμαι, κοῦ μή με
δεήσῃ

602 οὔσαν om. V || χύπηρεσίαν V; but crasis is generally
avoided in anapaestic verse (see Comm.) 603 κἄνα-

φανοῦμαι vanLeeuwen

604 περισεμνός V

605 οὐ

γὰρ 'πιλελήσμην V: ὀλίγου vanLeeuwen needlessly || (ἐ)πι-
λελησμην RV; but the syllabic augment is never omitted
in the pluperf. in classical times (Meisterh. *Gram. Inschr.*
p. 135)

606 κἄπειθ' ἤκονθ' Brunek: κἄθ' εἰσήκονθάμε V:
κἄπειτ' εἰσήκονθ' ἅμα R; θ' of κἄθ' points to ἤκονθ', so does
κἄπειτ' of R

607 ἀσπάζονται R

608 ἀλείφει R, and

so in lines 610, 611 || προσκύψασα V || Richter's φιλῇ με is
mistaken; see Comm.: φιλοῦσα Hirsch.

609 παππάζουσ' R

(an Homeric form) || τὸ om. RV

612 τοῖσιν R || γάννυμι R

|| κοῦ μή με Dobree: καὶ μή με RV: κεί μή Elmsl. || δεήσῃ V

εἰς σὲ βλέψαι καὶ τὸν ταμίαν ὁπότ' ἄριστον παρα-
 θήσει
 καταρασάμενος καὶ τονθορύσας, ἀλλ' ἦν μή μοι
 ταχὺ μάξι, 615
 τάδε κέκτημαι πρόβλημα κακῶν *σκεύη βε-
 λέων ἀλεωρήν.
 κὰν οἶνόν μοι μὴ ᾿γχῆς σὺ πιεῖν, τὸν ὄνον τόνδ'
 εἰσκεκόμισμαι
 οἶνου μεστόν, κᾶτ' ἐγχείομαι κλίνας· οὗτος δὲ
 κεχηνῶς
 βρωμησάμενος τοῦ σοῦ δίνου μέγα καὶ στράτιον
 κατέπαρδεν.

ΠΝΙΓΟΣ

ἄρ' οὐ μεγάλην ἀρχὴν ἄρχω 620
 καὶ τῆς τοῦ Διὸς οὐδὲν ἐλάττω,
 ὅστις ἀκούω ταῦθ' ἄπερ ὁ Ζεὺς ;
 ἦν γοῦν ἡμεῖς θορυβήσωμεν,
 πᾶς τίς φησιν τῶν παριόντων,
 οἶον βροντα τὸ δικαστήριον,
 ὦ Ζεῦ βασιλεῦ. 625
 κὰν ἀστράψω, πόππύζουσιν
 καῖγκεχόδασιν μ' οἱ πάνυ σεμνοί.
 καὶ σὺ δέδοικάς με μάλιστ' αὐτός·
 νῆ τὴν Δήμητρα, δέδοικας. ἐγὼ δ'
 ἀπολοίμην, εἰ σὲ δέδοικα. 630

613 ὅτε (πότε Blaydes) τᾶριστον Richt. || παραθήσῃ R
 614 ἀλλ' ἦν Γ Elmsl. : ἄλλην RV 615 σκεύη Ed. : σκευήν
 RV; see Comm. 616 μὴ ᾿γχῆς (ῆς) RV: μὴ δῶς σὺ Cobet;
 see Comm. 617 κεράσας vanHerwerden 618 δείνου R,
 a common blunder; cp. Introd. p. lii 620 τῆς add. BC
 om. RV || ἐλάσσω V 621 ταῦθ' RV || ὥσπερ R 623
 τῶν παρ. τὸ δικαστ. "οἶον βροντᾶς κτλ." PorsoH 627 καικ-
 ἐγκεχόδασιν μ' R: καγκεχόδασι μ' V, cp. line 1193 Crit. App.
 629 δήμητραν δέδοικα σ' with change of speakers at νῆ R

δ'ΝΤΩΔΙ'

- ΗΜΙΧ. οὐπώποθ' οὕτω καθαρῶς
οὐδενὸς ἠκούσαμεν οὐδὲ ξυνετῶς λέγοντος.
- ΦΙΛ. οὐκ, ἀλλ' ἐρήμας ᾤεθ' οὗτος ῥαδίως τρυγήσειν·
καλῶς γὰρ ἦδεν ὥς ἐγὼ ταύτη κράτιστός εἰμι. 635
- ΗΜΙΧ. ὥς δ' ἐπὶ πάντ' ἐλήλυθεν
κοῦδὲν παρήλθεν, ὥστ' ἔγωγ'
ἠῦξανόμην ἀκούων,
κἂν μακάρων δικάζειν
αὐτὸς ἔδοξα νήσοις, ἠδόμενος λέγοντι. 641
- ΦΙΛ. ὥς δ' οὗτος ἦδη σκορδινᾶται κᾶστιν οὐκ ἐν αὐτοῦ.
ἦ μὲν ἐγὼ σε τήμερον σκύτη βλέπειν ποιήσω.
- ΧΟΡ. δεῖ δέ σε παντοίας πλέκειν
εἰς ἀπόφευξιν παλάμας. 645
τὴν γὰρ ἐμὴν ὀργὴν πεπᾶναι χαλεπὸν <μάλ' ἐστὶ
τῷ> μὴ πρὸς ἐμοῦ λέγοντι.

ἀΝΤΙΚΑΤΑΚΕΛΕΥΣΜΟΣ

- <ΚΟΡ.> πρὸς ταῦτα μύλην ἀγαθὴν ὥρα ζητεῖν σοι καὶ
νεόκοπτον,
ἣν μή τι λέγῃς, ἥτις δυνατὴ τὸν ἐμὸν θυμὸν
κατερεῖξαι.

ἀΝΤΕΠΙΡΡΗΜΑ

- ΒΔΕ. χαλεπὸν μὲν καὶ δεινῆς γνώμης καὶ μείζονος
ἢ 'πὶ τρυγωδοῖς, 650

634 ἀλλ' οὐκ Bergk || ὠόνθ' R (pr. m.) || οὗτος BCG :
οὕτως R : οὕτω V 635 κακῶς γὰρ ἦδεν vanHerwerden
636 ἐπὶ πάντ' ἐλήλυθεν Porson : ὥς δὲ πάντ' ἐπελήλυθεν RV
640 αὐτὸς RV : οὗτος Blaydes 642 ὥς δ' Hirsch. : ὥσθ'
RV || ἐν αὐτῷ R : οὐκεθ' αὐτοῦ Flor. Chr. ; see Comm.
644 σε om. R 648 ὅρα R || νεόκοπτον V 649 καρτ-
ερεῖξαι V 650 καὶ μείζονος om. V

ἰάσασθαι νόσον ἀρχαίαν ἐν τῇ πόλει ἐντετακυῖαν.
 ἀτάρ, ὦ πάτερ ἡμέτερε Κρονίδη

ΦΙΛ.

παῦσαι καὶ μὴ πατέριζε.

εἰ μὴ γὰρ ὅπως δουλεύω 'γώ, τουτὶ ταχέως με
 διδάξεις,

οὐκ ἔστιν ὅπως οὐχὶ τεθνήξεις, καὶ χρῆ
 σπλάγχνων μ' ἀπέχεσθαι.

ΒΔΕ.

ἀκρόασαί νυν, ὦ παππίδιον, χαλάσας ὀλίγον τὸ
 μέτωπον. 655

καὶ πρῶτον μὲν λόγισαι φαύλως, μὴ ψήφοις, ἀλλ'
 ἀπὸ χειρός,

τὸν φόρον ἡμῖν ἀπὸ τῶν πόλεων συλλήβδην τὸν
 προσιόντα.

κᾶξω τούτου τὰ τέλη χωρὶς καὶ τὰς πολλὰς
 ἑκατοστὰς,

πρυτανεῖα, μέταλλ', ἀγοράς, λιμένας, μισθώσεις
 καὶ δημιόπρατα.

τούτων πλήρωμα τάλαντ' ἐγγὺς δισχίλια γίγνεται
 ἡμῖν. 660

ἀπὸ τούτου νυν κατάθες μισθὸν τοῖσι δικασταῖς
 ἐνιαυτοῦ,

ἕξ χιλιάσιν,—κοῦπω πλείους ἐν τῇ χώρᾳ κατ-
 ένασθεν,

γίγνεται ἡμῖν ἑκατὸν δήπου καὶ πεντήκοντα
 τάλαντα.

651 τῇδε πόλει V || ἐντετακυῖαν Reiske (ἐντετηκ- G): ἐν-
 τετοκυῖαν RV 652 ἀτάρ V: ἀλλ' R 654 τεθνήξει
 RV; see Crit. App. || καὶ χρῆ V 657 νῦν προσιόντα
 Hamak. 659 μισθώσεις Bergk: μισθοὺς RV: μ. καὶ BC
 661 τοῦ 'νιαυτοῦ RV: corr. Bent.: Blaydes suggests θές τοῖσι
 δικασταῖς μισθὸν ἐκάστου γ' needlessly; see Comm. 663
 ὑμῖν V Hirsch., vanHerwerden

ΦΙΛ. οὐδ' ἡ δεκάτη τῶν προσιόντων ἡμῖν ἄρ' ἐγίγνεθ'
ὁ μισθός; 664

ΒΔΕ. μὰ Δί' οὐ μέντοι.

ΦΙΛ. καὶ ποῖ τρέπεται δὴ 'πειτα τὰ χρήματα τᾶλλα;

ΒΔΕ. εἰς τούτους τοὺς οὐχὶ προδώσω τὸν Ἀθη-
ναίων κολοσυρτόν,

ἀλλὰ μαχοῦμαι περὶ τοῦ πλήθους αἰεὶ.
σὺ γάρ, ὦ πάτερ, αὐτοὺς

ἄρχειν αἰρεῖ σαυτοῦ, τούτοις τοῖς ῥηματίοις περι-
πεφθείς.

κᾶθ' οὗτοι μὲν δωροδοκοῦσιν κατὰ πεντήκοντα τά-
λαντα

ἀπὸ τῶν πόλεων, ἐπαπειλοῦντες τοιαυτὶ κᾶνα-
φοβοῦντες, 670

δώσετε τὸν φόρον, ἢ βροντήσας τὴν πόλιν
ὑμῶν ἀνατρέψω.

σὺ δὲ τῆς ἀρχῆς ἀγαπᾷς τῆς σῆς τοὺς ἀργελόφους
περιτρώγων.

οἱ δὲ ξύμμαχοι ὥς σ' ἥσθηνται καὶ τὸν σύρ-
φακα τὸν ἄλλον

ἐκ κηθαρίου λαγαριζόμενον καὶ τραγαλίζοντα τὸ
μηδέν,

σὲ μὲν ἡγοῦνται Κόννου ψῆφον, τούτοισι δὲ
δωροφοροῦσιν 675

664 ἐγίγνετο Bergk (om. ὁ) 665 δῆτ' εἰπέ Blaydes || τὰ
before χρήματα om. V || τᾶλλα: for the accent see Kühner-
Blass *Gram.* i. p. 332 667 αἰεί RV 668 περιπεφθείς

BC: περιπεμφθείς RV: ἐπιτερφθείς or περιθαλφθείς vanHer-
werden needlessly; see Comm.: Blaydes's πεπανθείς is used
only of anger 670 ἀπὸ: παρὰ Hamak.; see Comm. || ὑπαπ-

V (sec. Bekk.) || κᾶναβοῶντες vanHerwerden 671 οἴσετε
Mein. needlessly || ἀνατρέψω BC: ἀναστρέψω RV 673

corr. A Palmer: ὥς ἥσθηνται (ἥσθηνται V, ἥσθοντο R) τὸν μὲν
σ. RV 674 λαγαριζόμενον C Ald., Suid.: λαγαρυζόμενον

RV 675 δωροδοκοῦσιν R Suid.

ὔρχας, οἶνον, δάπιδας, τυρόν, μέλι, σήσαμα, προσ-
κεφάλαια,

φιάλας, χλανίδας, στεφάνους, ὄρμους, ἐκπώματα,
πλουθυγίειαν·

σοὶ δ' ὦν ἄρχεις πολλὰ μὲν ἐν γῇ, πολλὰ
δ' ἐφ' ὑγρᾷ πιτυλεύσας,

οὐδεὶς οὐδὲ σκορόδου κεφαλὴν τοῖς ἐψητοῖσι δίδωσιν.

ΦΙΛ. μὰ Δί' ἀλλὰ παρ' Εὐχαρίδου κάχθες τρεῖς γ'
ἄγλιθας μετέπεμψα. 680

ἀλλ' αὐτήν μοι τὴν δουλείαν οὐκ ἀποφαίνων
ἀποκναίεις.

ΒΔΕ. οὐ γὰρ μεγάλη δουλεία 'στὶν τούτους μὲν ἅπαντας
ἐν ἀρχαῖς

αὐτοὺς τ' εἶναι καὶ τοὺς κόλακας τοὺς τούτων
μισθοφοροῦντας ;

σοὶ δ' ἦν τις δῶ τοὺς τρεῖς ὀβολοὺς ἀγαπᾷς, οὓς
αὐτὸς ἐλαύνων

καὶ πεξομαχῶν καὶ πολιορκῶν ἐκτήσω, πολλὰ
πονήσας. 685

καὶ πρὸς τούτοις ἐπιταττόμενος φοιτᾷς, ὃ μάλιστά
μ' ἀπάγχει,

ὅταν εἰσελθὼν μεράκιόν σοι καταπῦγον, Χαιρέου
υἱός,

ὥδὲ διαβάς, διακινηθεὶς τῷ σώματι καὶ τρυφεραν-
θεῖς;

676 ὔρχας οἶνου (from Poll. x. 73) Bergk, Blaydes || δάσπιδας
V 678 σοὶ δ' Flor. Chr. : σὺ δ' R : σὺ δέ γ' V ; OI and T
are often confused, e.g. μοιχοῖς (μυχοῖς R) *Thesm.* 392 ; cp.
Introd. p. liii || δ before ἐφ' om. R 680 κάχθες Zacher :
καὐτὸς RV || γ' om. BC Blaydes 681 ἀποκλεῖς V : μ'
ἀποκναίεις vanHerwerden 684 σοῦ δ' V || οὓς V : οἷς R :
ὦν Hamak. (=τούτων ἃ 'ex iis quae') 685 κοπολ- V
688 διακινηθεὶς RV : καὶ διακναισθεὶς Mein. : καὶ διακλασθεὶς
vanHerwerden

ἦκειν εἶπη πρὸς κὰν ὥρα δικάσονθ', ὥς ὅστις ἂν
ὑμῶν

ὑστερος ἔλθῃ τοῦ σημείου, τὸ τριώβολον οὐ
κομιεῖται· 690

αὐτὸς δὲ φέρει τὸ συνηγορικόν, δραχμὴν, κὰν
ὑστερος ἔλθῃ·

καὶ κοινῶν τῶν ἀρχόντων ἐτέρῳ τινὶ τῶν μεθ'
ἑαυτοῦ,

ἦν τίς τι διδῶ τῶν φευγόντων, ξυνθέντε τὸ πῶγμα
δύ' ὄντε

ἐσπουδάκατον, κᾶθ' ὥς πρίονθ' ὁ μὲν ἔλκει, ὁ δ'
ἀντενέδωκε·

σὺ δὲ χασκάξεις τὸν κωλακρέτην· τὸ δὲ πραττό-
μενόν σε λέληθεν· 695

ΦΙΛ. ταυτί με ποιούσ' ; οἴμοι, τί λέγεις ; ὥς μου τὸν
θῖνα ταράττεις,

καὶ τὸν νοῦν μου προσάγεις μᾶλλον, κοῦκ οἶδ'
ὅ τι χρῆμά με ποιεῖς.

ΒΔΕ. σκέψαι τοίνυν ὥς ἐξόν σοι πλουτεῖν καὶ τοισίδ'
ἅπασιν,

ὑπὸ τῶν αἰεὶ δημιζόντων οὐκ οἶδ' ὅπῃ ἐγκεκύ-
κλησαι·

ὅστις πόλεων ἀρχῶν πλείστων, ἀπὸ τοῦ Πόντου
μέχρι Σαρδοῦς, 700

691 see Comm. : κὰν πάντων ὑστατος Cobet 693 τι
om. V 694 χῶσπερ Reisig || πρίονθ' Reisig : πρίονες V :
πρίον' R : πρίων B || ἀντενέδωκε Dobree : ἀντανέδωκεν RV
695 χάσκεις πρὸς Blaydes needlessly ; see Comm. || κωλαγρέτην
R ; this change from κ to γ took place later than the 5th cent.
B.C. ; so in γναφεῖον, Γνίφων, ἀγρόπολις (in a ψήφισμα of end of
4th cent.) Meisterh. *Gram. Inschr.* p. 58 698 τοισίδ'
Herm. : τοῖσιν ἅπασιν RV : κάστοῖσιν Mein. : τοῖσι πένησιν
Blaydes 699 αἰεὶ RV || ὅπῃ Suid. : ὅποι RV

οὐκ ἀπολαύεις πλὴν τοῦθ' ὃ φέρεις, ἀκαρῇ. καὶ
 τοῦτ' ἐρίῳ σοι
 ἐνστάζουσιν κατὰ μικρὸν αἰεί, τοῦ ζῆν' ἔνεχ', ὥσπερ
 ἔλαιον.
 βούλονται γάρ σε πένητ' εἶναι· καὶ τοῦθ' ὧν
 οὐνεκ', ἐρῶ σοι,
 ἵνα γιγνώσκῃς τὸν τιθασευτήν· κἄθ' ὅταν οὗτός
 σ' ἐπισίξῃ
 ἐπὶ τῶν ἐχθρῶν τιν' ἐπιρρύξας ἀγρίως αὐτοῖς
 ἐπιπηδᾷς. 705
 εἰ γὰρ ἐβούλοντο βίον πορίσαι τῷ δήμῳ, ῥάδιον
 ἦν ἂν.
 εἰσὶν γε πόλεις χίλιαι, αἷ νῦν τὸν φόρον ἡμῖν
 ἀπάγουσιν·
 τούτων εἴκοσιν ἄνδρας βόσκειν εἴ τις προσέταξεν
 ἐκάστη,
 δύο μυριάδ' ἂν τῶν δημοτικῶν ἔξων ἐν παᾶσι —
 λαγῶοις
 καὶ στεφάνοισιν παντοδαποῖσιν καὶ — πυνῶ καὶ
 πυριάτῃ, 710
 ἄξια τῆς γῆς ἀπολαύοντες καὶ τοῦ Μαραθῶνι τρο-
 παίου.
 νῦν δ' ὥσπερ ἐλαολόγοι χωρεῖθ' ἅμα τῷ τὸν
 μισθὸν ἔχοντι.

- 701 ἀκαρῇ V : ἀκαρές Suid. : ἀκαρῇ R 702 ἄλευρον R
 703 τοῦθ' ὧν Bent. : τούτων RV || εἵνεκα RV 704 τιθασ-
 σευτήν RV, a common error; so μασσᾶσθαι || σ' Mein. : γ' RV
 || ἐπισίξῃ V, a minuscule blunder; cp. Introd. p. lv 705
 ἐπιρρύξας R; the inscriptions justify the omission of ρ in
 classical times, Meisterh. *Gram. Inschr.* p. 73 || ἄγριος V (sec.
 Bekk.) 708 προσέταττεν Dawes; see Comm. 709
 μυριάδ' ἂν Dobree : μυριάδες RV || ἔξων om. R 710
 πυριάτῃ V : πυριότη C van Leeuwen 711 τοῦ 'ν (?) RV;
 see Comm. || τρόπαιον V 712 ἐλαιολόγοι R; see Meisterh.
Gram. Inschr. p. 24

ΦΙΛ. οἷμοι, τί πέπονθ' ; ὥς νάρκη μου κατὰ τῆς χειρὸς
καταχεῖται,
καὶ τὸ ξίφος οὐ δύναμαι κατέχειν, ἀλλ' ἤδη
μαλθακὸς εἰμι.

ΒΔΕ. ἀλλ' ὁπόταν μὲν δείσωσ' αὐτοί, τὴν Εὐβοίαν
διδόασιν 715
ὑμῖν καὶ σῖτον ὑφίστανται κατὰ πεντήκοντα
μεδίμνους
ποριεῖν· ἔδοσαν δ' οὐπώποτε σοι,—πλὴν πρῶην
πέντε μεδίμνους,
(καὶ ταῦτα μόλις ξενίας φεύγων) ἔλαβες κατὰ
χοίνικα—κριθῶν.

ἈΝΤΙΠΝΗΓΟΣ

ὦν οὐνεκ' ἐγὼ σ' ἀπέκληρον αἰεί,
βόσκειν ἐθέλων καὶ μὴ τούτους 720
ἐγχάσκειν σοι στομφάζοντας.
καὶ νῦν ἀτεχνῶς ἐθέλω παρέχειν
ὅ τι βούλει σοι,
πλὴν κωλακρέτου—γάλα πίνειν.

ΣΦΡΑΓΙΣ

<ΚΟΡ.> ἦ που σοφὸς ἦν ὅστις ἔφασκεν, πρὶν ἂν ἀμφοῖν
μῦθον ἀκούσῃς, 725
οὐκ ἂν δικάσαιο. σὺ γὰρ οὖν νῦν μοι νικᾶν
πολλῶ δεδόκησαι·

713 τί πέπονθ' ; Suid. : τί ποθ' RV || ὥς Kuster : ὥσπερ
RV : ὥσπερ ν. μου τῆς χ. κ. Mein. : κατὰ χ. μου καταχ. Dind.,
which is impossible on account of the absence of the article
(Cob. *Mnem.* iii. p. 320) 717 πρῶην RV (also in lines 788,
828) 718 the parenthesis is due to Dobree || ἔλαβε

RV 719 εἶνεκ' RV 724 τοῦ add. RV || κωλακρέτου R
|| μάλα V 725 ἦ σοφός, ἦ σοφὸς Elmsl., since there may be
a reference to Aesch. *PV.* 913 || ἀκούσας V 726 οὐ
δεῖν δικάσαι Blaydes : οὐ μὴ δικάσεις Mein. ; but see Comm.

ὥστ' ἤδη τὴν ὀργὴν χαλάσας τοὺς σκίπωνας
καταβάλλω.

ἀλλ' ὦ τῆς ἡλικίας ἡμῖν τῆς αὐτῆς συν-
θιασῶτα

ΣΥΖΥΓΙΑ

ὠδή

ΗΜΙΧ. πιθοῦ πιθοῦ λόγοισι, μηδ' ἄφρων
γένῃ,

μηδ' ἀτενῆς ἄγαν ἀτεράμων τ' ἀνήρ. 730

εἴθ' ὥφελέν μοι κηδεμῶν ἢ ξυγγενῆς

εἶναί τις ὅστις τοιαῦτ' ἐνουθέτει.

σοὶ δὲ νῦν τις θεῶν

παρὼν ἐμφανῆς

ξυλλαμβάνει τοῦ πράγματος, καὶ δῆλός

ἔστιν εὖ ποιῶν.

735

σὺ δὲ παρὼν δέχου.

ΒΔΕ. καὶ μὴν θρέψω γ' αὐτὸν παρέχων

ὅσα πρεσβύτῃ ξύμφορα, χόνδρον

λείχειν, χλαῖναν μαλακὴν, σισύραν.

ἀλλ' ὅτι σιγᾷ κούδεν γρύζει,

741

τοῦτ' οὐ δύναται με προσέσθαι.

ἀντωδή

ΗΜΙΧ. νενουθέτηκεν αὐτὸν εἰς τὰ πράγμαθ', οἷς

τότ' ἐπεμαίνεται· —ἐγνώκε γὰρ ἀρτίως—

λογίζεται τ' ἐκείνα πάνθ' ἀμαρτίας,

745

727 τὴν ὀργὴν RV : τῆς ὀργῆς Blaydes ; but see Comm. ||
σκιπίωνας R 730 ἀγενῆς R, a common majuscule error,

cp. line 993 cr. n. and Introd. p. lv 732 εἶν' αἷτιος ὅστις R

733 μαθὼν Wecklein (Rh. Mus. xxiv. p. 548) || ἐμφανῶς

Blaydes 735 ἔστιν om. R 736 παρὼν Blaydes : πρό-

φρων Kock : παρὼν RV 738 λείπειν V 745 λογίζονται V

ἃ σοῦ κελεύοντος οὐκ ἐπείθετο.

νῦν δ' ἴσως τοῖσι σοῖς

λόγοις πείθεται,

καὶ σωφρονεῖ μέντοι μεθιστὰς εἰς τὸ λοιπὸν
τὸν τρόπον

πιθόμενός τέ σοι.

749

ΦΙΛ. ἰὼ μοί μοι.

ΒΔΕ. οὔτος, τί βοᾷς ;

ΦΙΛ. μή μοι τούτων μηδὲν ὑπισχνοῦ.

750

κείνων ἔραμαι, κεῖθι γενοίμαν,

ἔν' ὁ κῆρυξ φησί, τίς ἀψήφι-

στος ; ἀνιστάσθω.

κάπισταίην ἐπὶ τοῖς κημοῖς

ψηφιζομένων ὁ τελευταῖος.

755

σπεῦδ', ὦ ψυχή. ποῦ μοι ψυχή ;

πάρες, ὦ σκιερά. μὰ τὸν Ἡρακλέα,

μὴ νῦν ἔτ' ἐγὼ 'ν τοῖσι δικασταῖς

κλέπτοντα Κλέωνα λάβοιμι.

ἐπίρρημα

ΒΔΕ. ἴθ' ὦ πάτερ, πρὸς τῶν θεῶν, ἐμοὶ πιθοῦ.

760

ΦΙΛ. τί σοι πίθωμαι ; λέγ' ὅ τι βούλει, πλὴν ἐνός.

ΒΔΕ. ποίου ; φέρ' ἴδω.

ΦΙΛ. τοῦ μὴ δικάζειν. τοῦτο δὲ

Ἄιδης διακρινεῖ πρότερον ἢ 'γὼ πείσομαι.

746 ἃ om. V

747 ἴσος V

748 σωφρονεῖν μέλλει

Blaydes erroneously ; see Comm. || μεθεστὼς . . τῶν τρόπων

Hirsch.

749 πιθόμενος Brunck : πειθόμενος RV, a

constant blunder, even where the metre forbids, cp. Av.

164 τί σοι πειθώμεσθα (R) || τί μοι βοᾷς R 752 φησ'

"ἀψήφιστος | τίς κτλ." Herm. || φασὶ V 756 σπένδ' V ||

πτοῦ Ribbeck strangely || μοι : σοι R 758 νῦν RV : νυν

Cobet || ἐγὼ 'ν BC : ἐγὼν ἐν R : ἐγὼ 'ν ἐν V (dittography, cp.

line 796 cr. n. and Introd. p. lvi) 761 πείθομαι RV :

corr. Bent. || λέγοντι βούλει R

ΒΔΕ. σὺ δ' οὖν, ἐπειδὴ τοῦτο κεχάρηκας ποιῶν,
ἐκείσε μὲν μηκέτι βάδιζ', ἀλλ' ἐνθαδὶ 765
αὐτοῦ μένων δίκασε τοῖσιν οἰκέταις.

ΦΙΛ. περὶ τοῦ; τί ληρεῖς;

ΒΔΕ. ταῦθ' ἅπερ ἐκεῖ πράττεται·
ὅτι τὴν θύραν ἀνέφξεν ἡ σηκὶς λάθρα,
ταύτης ἐπιβολὴν ψηφιεῖ μίαν μόνην.
πάντως δὲ καὶ ταῦτ' ἔδρας ἐκάστοτε. 770
καὶ ταῦτα μὲν νυν εὐλόγως· ἦν *δ' ἐξέχῃ
εἴλη κατ' ὄρθρον, ἡλιάσει πρὸς ἥλιον,
εἰάν δὲ νίφῃ, πρὸς τὸ πῦρ καθήμενος·
ῥοντος, εἴσει· καὶ ἔγρη μεσημβρινός,
οὐδεὶς σ' ἀποκλήσει θεσμοθέτης τῇ κιγκλίδι. 775

ΦΙΛ. τουτί μ' ἀρέσκει.

ΒΔΕ. πρὸς δὲ τούτοις γ', ἦν δίκην
λέγῃ μακράν τις, οὐχὶ πεινῶν ἀναμενεῖς,
δάκνων σεαυτὸν καὶ τὸν ἀπολογούμενον.

ΦΙΛ. πῶς οὖν διαγιγνώσκειν καλῶς δυνήσομαι
ὥσπερ πρότερον τὰ πράγματ' ἔτι μασώμενος; 780

ΒΔΕ. πολλῶ γ' ἄμεινον· καὶ λέγεται γὰρ τουτογί,
ὥς οἱ δικασταὶ ψευδομένων τῶν μαρτύρων
μόλις τὸ πρᾶγμ' ἔγνωσαν ἀναμασώμενοι.

ΦΙΛ. ἀνά τοί με πείθεις. ἀλλ' ἐκεῖν' οὐπω λέγεις,
τὸν μισθὸν ὁπόθεν λήψομαι.

ΒΔΕ. παρ' ἐμοῦ.

ΦΙΛ. καλῶς,

765 ἐνθάδε RV

767 ταῦθ' Boissonade: ταῦθ' RV: τ.

ἅπερ ἐκεῖ πρᾶττ' αἶε vanLeeuwen: πρᾶτθ' ἅπερ Mein. 769

ταύτῃ γ' Blaydes, but see Comm. 770 πάντως γε ΒΔ

771 the punctuation is due to APalmer; see Comm. || δ' add.

Ed. 772 ἔλη R || ἐλιάσει R 773 νείφῃ R 774 ῥοντας

V 775 σ' om. V 781 τουτοῦ V (sec. Bekk.) 783

ἀναμασώμενοι RV; cp. line 704 cr. n.

ὅτι κατ' ἑμαυτὸν κοῦ μεθ' ἑτέρου λήψομαι. 786
 αἰσχιστα γάρ τοί μ' ἡργάσατο Λυσίστρατος
 ὁ σκωπτόλης. δραχμὴν μετ' ἑμοῦ πρῶην λαβών,
 ἐλθὼν διεκερματίζετ' ἐν τοῖς ἰχθύσιν,
 καῖπειτ' ἐπέθηκε τρεῖς λοπίδας μοι κεστρέων. 790
 καὶ γὰρ ἑκάψ'. ὀβολοὺς γὰρ ῥόμην λαβεῖν.
 κῆρα βδελυχθεὶς ὀσφρόμενος ἐξέπτυσσα.
 κῆθ' εἶλκον αὐτόν.

BΔΕ.

ὁ δὲ τί πρὸς ταῦτ' εἶφ' ;

ΦΙΛ.

ὅ τι ;

ἄλεκτρυνόνοσ μ' ἔφασκε κοιλίαν ἔχειν.
 ταχὺ γοῦν καταπέψεις τὰργύριον, ἦ δ' ὅς γε λῶν.

BΔΕ.

ὁρᾶς ὅσον καὶ τοῦτο δῆτα κερδανεῖς ;

796

ΦΙΛ.

οὐ πάνυ τι μικρόν. ἀλλ' ὅπερ μέλλεις ποιεῖ.

BΔΕ.

ἀνάμενέ νυν· ἐγὼ δὲ πάνθ' ἥξω φέρων.

ΦΙΛ.

ὅρα τὸ χρῆμα· τὰ λόγι' ὥς περαίνεται.

ἡκηκόη γὰρ ὥς Ἀθηναῖοί ποτε

800

δικάσοιεν ἐπὶ ταῖς οἰκίαισι τὰς δίκας,

κάν τοῖς προθύροις ἐνοικοδομήσοι πᾶς ἀνὴρ

αὐτῷ δικαστηρίδιον μικρὸν πάνυ,

ὥσπερ Ἐκάτειον, πανταχοῦ πρὸ τῶν θυρῶν.

787 ἡργάσατο Ed. ; cp. Kühner-Blass *Gram.* ii. p. 13, Meisterh. *Gram. Inscr.* pp. 135-6 : εἰργάσατο RV 788
 σκωπτόλης R || δαρχμὴν R in text (sec. Blaydes), δραχμὴν on margin ; cp. line 691 n. 789 διεκερματίζε R 790
 κάπειθεν ἔθηκε V 792 καταβδελυχθεὶς V || ὀσφραϊνόμενος R 795 καταπέψεις Hirsch. : καταπέττεις van Leeuwen : κατέψεις RV : κατέψεις Suid. || τὰργύριον RV : ἀργύριον Brunck needlessly ; see Comm. || γελῶν Tyrwhitt : λέγων RV ; these words are often confused, cp. Soph. *Aj.* 1307 796 ὁρᾶς ὅσον V ; dittography is common in V, cp. line 758 and Introd. p. lvi || δῆτα om. V 798 πάνθ' Reiske : ταῦθ' RV 800 ἡκηκόη Brunck : ἡκηκόειν RV ; see Crit. App. 802 ἐνοικοδομήσει R : ἐνοικοδομήσει V 804 Ἐκάτειον Brunck : Ἐκάταιον RV || κατὰ τὴν πόλιν van Herwerden, πρὸ τῶν θυρῶν being redundant after κάν τοῖς προθύροις.

- ΒΔΕ. ἰδοῦ, τί ἔτ' ἐρεῖς ; ὥς ἅπαντ' ἐγὼ φέρω 805
 ὅσαπέρ τ' ἔφασκον, καὶ πολλῶ πλείονα.
 ἀμὲς μὲν, ἣν οὐρητιάσῃς, αὐτῇ
 παρὰ σοὶ κρεμήσεται ἐγγὺς ἐπὶ τοῦ παττάλου.
- ΦΙΛ. σοφόν γε τουτὶ καὶ γέροντι πρόσφορον
 ἐξηῦρες ἀτεχνῶς φάρμακον στραγγουρίας. 810
- ΒΔΕ. καὶ πῦρ γε τουτί, καὶ προσέστηκεν φακῇ,
 ῥοφεῖν ἔαν δέῃ τι.
- ΦΙΛ. τοῦτ' αὖ δεξιόν·
 καὶ γὰρ πυρέττω, τὸν γε μισθὸν λήψομαι.
 αὐτοῦ μένων γὰρ τὴν φακὴν ῥοφήσομαι.
 ἀτὰρ τί τὸν ὄρνιν ὥς ἔμ' ἐξηνέγκατε ; 815
- ΒΔΕ. ἵνα γ', ἣν καθεύδῃς ἀπολογουμένου τινός,
 ἄδων ἄνωθεν ἐξεγείρῃ σ' οὔτοσί.
- ΦΙΛ. ἐν ἔτι ποθῶ, τὰ δ' ἄλλ' ἀρέσκει μοι.
- ΒΔΕ. τὸ τί ;
- ΦΙΛ. θῆρῶν εἴ πῶς μοι κομίσαιο τοῦ Λύκου.
- ΒΔΕ. πάρεστι τουτί, καὐτὸς ἀναξ οὔτοσί. 820
- ΦΙΛ. ᾧ δέσποθ' ἥρως, ὥς χαλεπὸς ἄρ' ἦσθ' ἰδεῖν.
- ΒΔΕ. οἴόσπερ ἡμῖν φαίνεται—Κλεώνυμος.
- ΦΙΛ. οὔκουν ἔχει γ' οὐδ' αὐτὸς ἥρως ὢν ὄπλα.
- ΒΔΕ. εἰ θάπτον ἐκαθίζου σύ, θάπτον ἂν δίκην
 ἐκάλουν.

806 ὅσαπέρ τ' Cobet: ὅσαπερ V: ὅσαπέρ γ' R 807
 οὐρητιγῆσῃς V . 808 ἐπὶ RV: ἐκ Bergk: ἀπὸ Halbertsma.,
 but see Comm. 810 ἐξεῦρες RV; after 300 B.C. **ει** and
ευ were not augmented (Meisterh. *Gram. Inscr.* p. 136)
 816 **ιν'** ἣν Cobet 817 ἐξεγείρης αὐτοσί R 818
 ἄλλ' om. R 819 so Cramer *Anecd. Oxon.* iii. p. 253. 9,
 Herodian, Herm. 309 (who attributes the line to Eupolis):
 ἐκκομίσειας τοῦ Λ. Reiske: οὔπω μούκόμισας Hamak.: ἐκ-
 κομίσεις τὸ τοῦ Λ. RV 821 χαλεπὸς BCD: χαλεπὸν
 RV 823 αὐτὸς: οὔτος Blaydes 824 ἐκαθέξου Elmsl.
 needlessly

- ΦΙΛ. κάλει νυν, ὥς κάθημ' ἐγὼ πάλαι.
 ΒΔΕ. φέρε νυν, τίν' αὐτῷ πρῶτον εἰσαγάγω δίκην; 826
 τί τίς κακὸν δέδρακε τῶν ἐν τῷ κίῳ;
 ἢ Θρᾷττα προσκαύσασα πρῶτην τὴν χύτραν—
 ΦΙΛ. ἐπίσχεσ οὗτος· ὥς ὀλίγου μ' ἀπώλεσας.
 ἄνευ δρυφάκτου τὴν δίκην μέλλεις καλεῖν, 830
 ὃ πρῶτον ἡμῖν τῶν ἱερῶν ἐφαίνετο;
 ΒΔΕ. μὰ τὸν Δί' οὐ πάρεστιν.
 ΦΙΛ. ἀλλ' ἐγὼ δραμὼν
 αὐτὸς κομιοῦμαι τό γε παραυτίκ' ἔνδοθεν.
 ΒΔΕ. τί ποτε τὸ χρῆμ'; ὥς δεινὸν ἢ φιλοχωρία.
 ΞΑΝ. βάλλ' ἐς κόρακας. τοιουτονὶ τρέφειν κύνα. 835
 ΒΔΕ. τί δ' ἔστιν ἐτεόν;
 ΞΑΝ. οὐ γὰρ ὁ Λάβης ἀρτίως
 ὁ κύων παράξας εἰς τὸν ἵπνον ἀναρπάσας
 τροφαλίδα τυροῦ Σικελικὴν κατεδήδοκεν;
 ΒΔΕ. τοῦτ' ἄρα πρῶτον τὰ δίκημα τῷ πατρὶ
 εἰσακτέον μοι· σὺ δὲ κατηγόρει παρών. 840
 ΞΑΝ. μὰ Δί' οὐκ ἔγωγ'. ἀλλ' ἄτερός φησιν κύων
 κατηγορήσειν, ἣν τις εἰσάγῃ γραφήν.
 ΒΔΕ. ἴθι νυν, ἄγ' αὐτὸ δεύρο.
 ΞΑΝ. ταῦτα χρὴ ποεῖν.
 ΒΔΕ. τουτὶ τί ἔστι;
 ΦΙΛ. χοιροκομεῖον Ἑστίας.

825-6 om. V 825 κάθημαι γὰρ Dawes etc.; but -αι is
 elided whenever the metre permits 826 εἰσαγάγω BC:
 εἰσάγω R 827 δέδραχε V || ἐν οἰκίᾳ Dind. (*Ach.* 975); see
 Comm. 831 ἱερῶν: γερῶν Naber 833 τό γε παραυτίκ'
 BC: τοῦτό γ' αὐτίκ' or αὐτὸν π. Blaydes needlessly: τό τε
 παρ. RV 837 ἀναρπάσας Dobree: ἀρπάσας RV 838
 Σικελικὴν BCGΔ: σικελὴν RV Suid. 842 εἰσάγῃ RV:
 εἰσαγάγῃ Bergk, needlessly 843 αὐτῷ V: v. l. in
 schol.

ΒΔΕ. εἴθ' ἱεροσυλήσας φέρεις ;

ΦΙΛ. οὐκ, ἀλλ' ἵνα 845

ἀφ' Ἑστίας ἀρχόμενος ἐπιτρίψω τινά.

ἀλλ' εἴσαγ' ἀνύσας· ὡς ἐγὼ τιμᾶν βλέπω.

ΒΔΕ. φέρε νυν, ἐνέγκω τὰς σανίδας καὶ τὰς γραφάς.

ΦΙΛ. οἴμοι, διατρίβεις κάπολεῖς τριψημερῶν·
ἐγὼ δ' ἀλοκίζειν ἐδεόμην τὸ χωρίον. 850

ΒΔΕ. ἰδοῦ.

ΦΙΛ. κάλει νυν.

ΒΔΕ. ταῦτα δῆ.

ΦΙΛ. τίς οὔτοσι

ὁ πρῶτός ἐστιν ;

ΒΔΕ. ἐς κόρακας, ὡς ἄχθομαι,
ὅτι ἡ πελαθόμην τοὺς καδίσκους ἐκφέρειν.

ΦΙΛ. οὔτος σὺ ποῖ θεῖς ;

ΒΔΕ. ἐπὶ καδίσκους.

ΦΙΛ. μηδαμῶς.

ἐγὼ γὰρ εἶχον τούσδε τοὺς ἀρυστίχους. 855

ΒΔΕ. κάλλιστα τοίνυν· πάντα γὰρ πάρεστι νῦν
ὅσων δεόμεθα,—πλήν γε δὴ τῆς κλεψύδρας.

ΦΙΛ. ἡδὲ δὲ δὴ τί ἐστιν ; οὐχὶ κλεψύδρα ;

ΒΔΕ. εἶ γ' ἐκπορίζεις πάντα κάπιχωρίως.
ἀλλ' ὡς τάχιστα πῦρ τις ἐξενεγκάτω 860

καὶ μυρρίνας καὶ τὸν λιβανωτὸν ἔνδοθεν,

ὅπως ἂν εὐξώμεσθα πρῶτα τοῖς θεοῖς.

<ΚΟΡ.> καὶ μὴν ἡμεῖς ἐπὶ ταῖς σπονδαῖς

849 διατρίψεις κάπολεῖς V

850 χωρίον RV: κηρίον

Bent. 852 ἡ σκόρακας V

853 ὅτι ἡ πελαθόμην R:

ὅτι ὑπελαθ- V (sec. Bekk.); T=H, a dictation blunder, cp.
Introd. p. liii 854 σὺ ποῖ: σοὶ ποῖ V || καδίκους R

855 τούσδε om. R

856 κ. ἔχει νῦν Blaydes erroneously

858 τί Blaydes: τίς RV

859 πάντα Mein.: αὐτὰ codd.

861 om. V

καὶ ταῖς εὐχαῖς
 φήμην ἀγαθὴν λέξομεν ὑμῖν,
 ὅτι γενναίως ἐκ τοῦ πολέμου
 καὶ τοῦ νείκους ξυνέβητον.—

865

ὦδὴ

εὐφημία μὲν πρῶτα νῦν ὑπαρχέτω.

ΗΜΙΧ. ὦ Φοῖβ' Ἀπολλων Πύθι', ἐπ' ἀγαθῇ τύχῃ
 τὸ πρᾶγμ' ὃ μηχανᾶται
 ἔμπροσθεν οὗτος τῶν θυρῶν,
 ἅπασιν ἡμῖν ἀρμόσαι
 παυσάμενοις πλάνων.

870

Ἰήιε Παιάν.

ΒΔΕ. ὦ δέσποτ' ἄναξ, γείτον Ἀγνιεύ τοῦμοῦ προθύρου
 προπύλαιε,

875

δέξαι τελετὴν καινὴν, ὦναξ, ἣν τῷ πατρὶ καινο-
 τομοῦμεν·

παῦσόν τ' αὐτοῦ τοῦτο τὸ λίαν στρυφνὸν καὶ
 πρίνινον ἦθος,

ἀντὶ σιραῖον μέλιτος μικρὸν τῷ θυμιδίῳ παρα-
 μείξας·

ἥδη δ' εἶναι τοῖς ἀνθρώποις

ἥπιον αὐτόν,

τοὺς φεύγοντάς τ' ἐλεεῖν μᾶλλον

880

τῶν γραψαμένων

κάπιδακρύειν ἀντιβολούντων,

καὶ παυσάμενον τῆς δυσκολίας

865 ἔξομεν V
 see Comm.

870 οὐ μὴχ- V

867 ξυνέβητον RV: ξυνεβήτην Elmsl.;

873 πλάνων: γραφῶν
 Blaydes erroneously; see Comm.

875 em. Bent.: π. προσθ
 ἔμπροσθεν V: προφυλάττων Blaydes:

πάρῳ αὐλᾶς Mein.

877 αὐτοῦ: αὐτὸ R

880 καὶ τοὺς

φεύγ- R

ἀπὸ τῆς ὀργῆς
τὴν ἀκαλήφην ἀφελέσθαι.

ΔΝΤΩΔΗ

- ΗΜΙΧ. ξυνενχόμεσθα <ταῦτά> σοι καπάδομεν 885
νέαισιν ἀρχαῖς, ἔνεκα τῶν προλελεγμένων.
εὖνοι γάρ ἐσμεν ἐξ οὗ
τὸν δῆμον ᾗσθόμεσθά σου
φιλοῦντος ὥς οὐδεὶς ἀνὴρ
τῶν γε νεωτέρων. 890

ΔΝΤΕΠΙΡΡΗΜΑ

- ΒΔΕ. εἴ τις θύρασιν ἡλιαστής, εἰσίστω·
ὥς ἡνίκ' ἂν λέγωσιν, οὐκ εἰσφρήσομεν.
ΦΙΛ. τίς ἄρ' ὁ φεύγων ;
ΒΔΕ. οὗτος.
ΦΙΛ. ὅσον ἀλώσεται.
ΒΔΕ. ἀκούετ' ἤδη τῆς γραφῆς. ἐγράψατο
Κύων Κυδαθηναεὺς Λάβητ' Αἰξωνέα, 895
τὸν τυρὸν ἀδικεῖν ὅτι μόνος κατήσθιεν
τὸν Σικελικόν. τίμημα κλωδὸς σύκινος.
ΦΙΛ. θάνατος μὲν οὖν κύνειος, ἣν ἅπαξ ἀλῆ.
ΒΔΕ. καὶ μὴν ὁ φεύγων οὕτοσιν Λάβης πάρα.
ΦΙΛ. ὦ μιὰρὸς οὗτος· ὥς δὲ καὶ κλεπτὸν βλέπει, 900
οἶον σεσηρῶς ἐξαπατήσιν μ' οἶεται.

885 ταῦτα suppl. Dind.

886 ἐν νέαισιν R || ἔνεκα RV

888 ἡδόμεσθα V

889 φιλοῦντ | ὥς οὐδὲ εἰς V

890

τῶν γε νεωτέρων Reisig : τῶν γενναιοτέρων RV ; a dictation error,

cp. line 298 cr. n. and Introd. p. liii 891 εἰσίστω ἡλιαστής V

893 ὅσον RV : ὥς Madv.

894 γραφῆς ἥς RV (dittography)

895 Κυδαθηναεὺς Ed. : κυδαθηναεὺς RV ; a form that occurs only after 270 B.C. (Meisterh. *Gram. Inschr.* p. 25) 900

καὶ om. V || κλέπτον V

ποῦ μοῦ διώκων, ὁ Κυδαθηναεὺς κύων ;

ΚΥ. αὖ αὖ.

ΒΔΕ. πάρεστιν.

ΦΙΛ. ἕτερος οὗτος αὖ Λάβης,
ἀγαθός γ' ὑλακτεῖν καὶ—διαλείχειν τὰς χύτρας.

ΒΔΕ. σίγα, κάθιζε, σὺ δ' ἀναβὰς κατηγόρει. 905

ΦΙΛ. φέρε νυν, ἅμα τήνδ' ἐγχεάμενος κἀγὼ ῥοφῶ.

ΞΑΝ. τῆς μὲν γραφῆς ἠκούσαθ' ἧς ἐγραψάμην,
ἄνδρες δικασταί, τουτονί. δεινότατα γὰρ
ἔργων δέδρακε κἀμὲ καὶ τὸ ῥύππαπαῖ.
ἀποδρὰς γὰρ εἰς τὴν γωνίαν τυρὸν πολὺν 910
κατεσικέλιζε κἀνέπλητ' ἐν τῷ σκότῳ,

ΦΙΛ. νῆ τὸν Δί' ἀλλὰ δηλὸς ἐστ'· ἔμοι γέ τοι
τύροῦ κάκιστον ἀρτίως ἐνήρυγεν
ὁ βδελυρὸς οὗτος.

ΞΑΝ. κοῦ μετέδωκ' αἰτοῦντί μοι.
καίτοι τίς ὑμᾶς εἴ ποεῖν δυνήσεται, 915
ἣν μή τι κἀμοί τις προβάλλῃ τῷ κυνί ;

ΦΙΛ. οὐδὲν μετέδωκεν οὐδὲ τῷ κοινῷ γ' ἐμοί.
θερμὸς γὰρ ἀνὴρ οὐδὲν ἡττον—τῆς φακῆς.

ΒΔΕ. πρὸς τῶν θεῶν, μὴ προκαταγίγνωσκ', ὦ πάτερ,
πρὶν ἂν γ' ἀκούσῃς ἀμφοτέρων.

ΦΙΛ. ἀλλ', ὦγαθέ,
τὸ πρᾶγμα φανερόν ἐστιν· αὐτὸ γὰρ βοᾷ. 921

ΞΑΝ. μή νυν ἀφῆτε τοῦτον, ὥς ὄνθ' ἓνα πολὺ

902 ποῦ μοῦ Dind. : ποῦ δ' ὁ R : ποῦ δ' οὐ V ; for Δ=M
cp. Soph. *Ant.* 386, where L has μέσον for δέον 903
οὗτος bis R, which gives the whole verse to Bdel. : οὐτοσί
Elmsl. 906 τήνδ' RV : τῆσδ' Blaydes || κᾶτ' ἐκροφῶ van
Herwerden 907 ἧς B Brunck : ἦν RV 914 om.
R 917 τῷ κυνῷ γέ μοι R : τῶν κοινῶν Dobree, cp.
Introduct. p. liii 921 γὰρ om. R 922 corr. Bergk : γ'
αὐτὸν RV || ὄνθ' ἓνα APalmer : ὥς ὄνθ'—αὖ (a bark ! !)—πολὺ
Ribbeck (*Rh. Mus.* xxxii. p. 627) : ὄντ' αὖ RV

κυνῶν ἀπάντων ἄνδρα μονοφαγίστατον,
ὅστις περιπλεύσας τὴν θυεῖαν ἐν κύκλῳ
ἐκ τῶν πόλεων τὸ σκῆρον ἐξεδήδοκεν.

925

ΦΙΛ. ἐμοὶ δέ γ' οὐκ ἔστ' οὐδὲ τὴν ὑδρίαν πλάσαι.

ΞΑΝ. πρὸς ταῦτα τοῦτον κολάσατ', οὐ γὰρ ἂν ποτε
τρέφειν δύναιτ' ἂν μία λόχμη κλέπτα δύο·

ἵνα μὴ κεκλάγγω διὰ κενῆς ἄλλως ἐγώ·

ἐὰν δὲ μή, τὸ λοιπὸν οὐ κεκλάγξομαι.

930

ΦΙΛ. ἰοὺ ἰού.

ὅσας κατηγορήσε τὰς πανουργίας.

κλεπτὸν τὸ χρῆμα τάνδρός· οὐ καὶ σοὶ δοκεῖ,

ῶλεκτρυόν; νῆ τὸν Δί', ἐπιμύει γέ τοι.

ὁ θεσμοθέτης· ποῦ 'σθ' οὗτος; ἀμίδα μοι δότω.

ΒΔΕ. αὐτὸς καθελοῦ· τοὺς μάρτυρας γὰρ εἰσκαλῶ.

936

Λάβητι μάρτυρας παρεῖναι τρύβλιον,

δοίδυκα, τυρόκνηστιν, ἐσχάραν, χύτραν,

καὶ τᾶλλα τὰ σκεύη τὰ προσκεκλημένα.

ἀλλ' ἔτι σύ γ' οὐρεῖς καὶ καθίζεις οὐδέπω;

940

ΦΙΛ. τοῦτον δέ γ' οἶμ' ἐγὼ χεσεῖσθαι τήμερον.

ΒΔΕ. οὐκ αὖ σὺ παύσει χαλεπὸς ὢν καὶ δύσκολος,

καὶ ταῦτα τοῖς φεύγουσιν, ἀλλ' ὁδᾶξ ἔχει;

ἀνάβαιν', ἀπολογοῦ. τί σεσιώπηκας; λέγε.

ΦΙΛ. ἀλλ' οὐκ ἔχειν οὗτός γ' ἔοικεν ὅ τι λέγῃ.

945

ΒΔΕ. οὐκ, ἀλλ' ἐκεῖνό μοι δοκεῖ πεπονθέναι,

924 θυεῖαν Mein.

927 τοῦτο μὴ κολ· R || κολάσαντ' V

928 λόγῃ V || δύω RV (an un-Attic form, Meisterh. *Gram. Inschr.* p. 124)

929 διακεκλάγγω V

932 κατ-

ηγόρησε V: -ρενυσε R; see Cob. *VL*. p. 37, Ruth. *NP*. pp. 326 seqq., and Crit. App.

933 σοι: σὺ R, a dictation error; cp.

Introd. p. liii

937 τρύβλειον V

939 προσκεκλημένα

Dobree: προσκεκαυμένα RV; for ΛΗ=ΑΤ see Cob. *VL*. p. 159; in Lucian *Toxar.* 61, MSS. give ἀποκέκαυτο for ἀποκέκλητο

941 τούτων V

942 αὖ R: ἂν V

ὅπερ ποτὲ φεύγων ἔπαθε καὶ Θουκυδίδης·
 ἀπόπληκτος ἐξαίφνης ἐγένετο τὰς γνάθους.
 πάρεχ' ἐκποδῶν. ἐγὼ γὰρ ἀπολογήσομαι.
 χαλεπὸν μὲν, ὦνδρες, ἐστὶ διαβεβλημένου 950
 ὑπεραποκρίνεσθαι κυνός· λέξω δ' ὅμως.
 ἀγαθὸς γάρ ἐστι καὶ διώκει τοὺς λύκους.

ΦΙΛ. κλέπτης μὲν οὖν οὗτός γε καὶ ξυνωμότης.

ΒΔΕ. μὰ Δί', ἀλλ' ἄριστός ἐστι τῶν νυνὶ κυνῶν,
 οἷός τε πολλοῖς προβατίοις ἐφειστάναι. 955

ΦΙΛ. τί οὖν ὄφελος, τὸν τυρὸν εἰ κατεσθίει;

ΒΔΕ. ὅ τι; σοῦ προμάχεται καὶ φυλάττει τὴν θύραν
 καὶ τὰλλ' ἄριστός ἐστιν· εἰ δ' ὑφείλετο,
 ξύγγνωθι. κιθαρίζειν γὰρ οὐκ ἐπίσταται.

ΦΙΛ. ἐγὼ δ' ἐβουλόμην ἂν οὐδὲ γράμματα, 960
 ἵνα μὴ κακουργῶν ἐνέγραφ' ἡμῖν τὸν λόγον.

ΒΔΕ. ἄκουσον ὦ δαιμόνιέ μου τῶν μαρτύρων.
 ἀνάβηθι, τυρόκνηστι, καὶ λέξον μέγα·
 σὺ γὰρ ταμιεύουσ' ἔτυχες. ἀπόκριναι σαφῶς,
 εἰ μὴ κατέκνησας τοῖς στρατιώταις ἄλαβες. 965
 φησὶ κατακνῆσαι.

ΦΙΛ. νῆ Δί' ἀλλὰ ψεύδεται.

ΒΔΕ. ὦ δαιμόνι', * αἰδοῦ τοὺς τάλαιπωρομένους.
 οὗτος γὰρ ὁ Λάβης καὶ τραχήλι' ἐσθίει
 καὶ τὰς ἀκάνθας, κούδέποτ' ἐν ταύτῳ μένει.
 ὁ δ' ἕτερος, οἷός ἐστιν, οἰκουρὸς μόνον. 970

950 διαβεβλημένους V 953 οὖν om. R 957 ὅ τι
 Dobree: ὅτι RV 961 ἔγραφεν Cobet (VL. p. 104) erroneously;
 see Comm. 962 μοι Reiske 964 ἀπόκρινε R, cp. line
 298 cr. n. and Introd. p. liii 965 κατέκνησας ἄλαβας V
 966 κατακνίσαι V 967 δαῖμον (addressed to Lycus) Bent. ||
 αἰδοῦ Ed.: ἐλέει RV; see Crit. App. 970 οἰκουρὸς RV:
 οἰκουρεῖν Brunck, but see Comm. || μόνος φύλαξ V (a gloss),
 cp. line 1428 Crit. App.

- αὐτοῦ μένων γὰρ ἄττ' ἂν εἴσω τις φέρη,
τούτων μεταίτεϊ τὸ μέρος· εἰ δὲ μή, δάκνει.
- ΦΙΛ. αἰβοῖ, τί τὸ κακόν; ἔσθ' ὅτῳ μαλάττομαι·
κακόν τι περιβαίνει με κἀναπαίθομαι.
- ΒΔΕ. ἴθ', ἀντιβολῶ σ', οἰκτίρατ' αὐτόν, ὦ πάτερ, 975
καὶ μὴ διαφθείρητέ. ποῦ τὰ παιδία;
ἀναβαίνειτ', ὦ πονηρά, καὶ κνυζούμενα
αἰτεῖσθε κἀντιβολεῖτε καὶ δακρύετε.
- ΦΙΛ. κατάβα κατάβα κατάβα κατάβα.
- ΒΔΕ. καταβήσομαι.
καίτοι τὸ κατάβα τοῦτο πολλοὺς δὴ πάνυ 980
ἐξηπάτησεν. ἀτὰρ ὅμως καταβήσομαι.
- ΦΙΛ. ἐς κόρακας. ὥς οὐκ ἀγαθόν ἐστι τὸ ῥοφεῖν.
ἐγὼ γὰρ ἐπεδάκρυσα νῦν γνώμην γ' ἐμὴν
οὐδέν ποτ' ἀλλ' ἢ τῆς φακῆς ἐμπλήμενος.
- ΒΔΕ. οὐκουν ἀποφεύγει δῆτα;
- ΦΙΛ. χαλεπὸν εἶδέναι. 985
- ΒΔΕ. ἴθ', ὦ πατρίδιον, ἐπὶ τὰ βελτίῳ τρέπου.
τηνδὶ λαβὼν τὴν ψῆφον ἐπὶ τὸν ὕστερον
μύσας παρᾶξον κἀπόλυσον, ὦ πάτερ.
- ΦΙΛ. οὐ δῆτα· κιθαρίζειν γὰρ οὐκ ἐπίσταμαι.
- ΒΔΕ. φέρε νῦν σε τηδὶ τὴν ταχίστην περιάγω. 990
- ΦΙΛ. ὃδ' ἔσθ' ὁ πρότερος;

973 so Hamak.: τί τὸ κακόν ποτ' ἔσθ' ὅτῳ (ὅτῳ V) RV
974 κακόν RV: μαλακόν Blaydes formerly || περβαίνει V:
περιμένει R (μ = β, a common blunder, cp. Cob. VL. pp. 57,
71, and ε = αι, cp. line 298 cr. n. 978 αἰτεῖσθε Hirsch.:
αἰτεῖτε V: αἰτει R 979 κατάβα ter RV 980 ἤδη
πάνυ V 981 ἐξηπάτησεν Cobet: ἐξηπάτηκεν RV || αὐτὰρ
V 982 ἡσκόρακας RV; cp. line 852 983 ἐπεδάκρυσα
Hirsch. coll. line 882: ἀπεδάκρυσα RV || γ' add. Mein.
984 corr. Invernizzi: ποτέ γ' RV 988 κἀπόλουσον V
989 ἐπίσταται (from line 959) Cobet 991 ἴδεσθ' ὁ V

- ΒΔΕ. οὗτος.
ΦΙΛ. αὕτη ὕδαυθ' ἐνι.
ΒΔΕ. ἐξηπάτηται, κάπολέλυκεν οὐκ ἐκών.
φέρ' ἐξεράσω.
ΦΙΛ. πῶς ἄρ' ἠγωνίσμεθα;
ΒΔΕ. δείξειν ἔοικεν· ἐκπέφευγας, ὦ Λάβης.
πάτερ πάτερ, τί πέπονθας;
ΦΙΛ. οἶμοι, ποῦ 'σθ' ὕδωρ;
ΒΔΕ. ἔπαιρ' ἔπαιρε σαυτόν.
ΦΙΛ. εἴπ' ἐκεῖνό μοι, 996
ὄντως ἀπέφυγε;
ΒΔΕ. νῆ Δί'.
ΦΙΛ. οὐδέν εἰμ' ἄρα.
ΒΔΕ. μὴ φροντίσης, ὦ δαιμόνι', ἀλλ' ἀνίστασο.
ΦΙΛ. πῶς οὖν ἐμαυτῷ τοῦτ' ἐγὼ ξυνείσομαι,
φεύγοντ' ἀπολύσας ἄνδρα; τί ποτε πείσομαι;
ἀλλ', ὦ πολυτίμητοι θεοί, ξύγγνωτέ μοι. 1001
ἄκων γὰρ αὕτ' ἔδρασα κοῦ τοῦμοῦ τρόπον.
ΒΔΕ. καὶ μηδὲν ἀγανάκτει γ'. ἐγὼ γάρ σ', ὦ πάτερ,
θρέψω καλῶς, ἄγων μετ' ἐμαυτοῦ πανταχοῖ,
ἐπὶ δεῖπνον, εἰς ξυμπόσιον, ἐπὶ θεωρίαν, 1005
ὥσθ' ἠδέως διάγειν σε τὸν λοιπὸν χρόνον.
κοῦκ ἐγχανεῖται σ' ἐξαπατῶν Ὑπέρβολος.
ἀλλ' εἰσίωνμεν.
ΦΙΛ. ταῦτά νυν, εἴπερ δοκεῖ.

991 ὕδαυθ' ἐνι Dobree; cp. *Nub.* 211, *Eq.* 127, *Soph.*
OT. 598: ὕδαυθ' RV 993 ἠγωνίσμεθα V, cp. line 730
cr. n. and *Introd.* p. lv 994 ἔοικας R 997
ἀπέφυγε V: πέφευγε R 999 μεταυτῷ V || τοῦτ' RV:
δῆτ' Blaydes 1004 πανταχοῖ Blaydes: πανταχοῦ RV;
a common error (Jebb on *Soph. OC.* 383) 1007 σοῦξαπα-
τῶν Blaydes erroneously; see *Comm.*

ΠΑΡΑΒΑΣΙΣ ΧΟΡΟΥ Ι

ΚΟΜΜΑΤΙΟΝ

<ΚΟΡ.> ἀλλ' ἴτε χαίροντες ὅποι βούλεσθ'.

ὕμεῖς δὲ τέως, ὦ μυριάδες

1010

ἀναρίθμητοι,

νῦν μὲν τὰ μέλλοντ' εὖ λέγεσθαι

μὴ πέσῃ φαύλως χαμᾶς

εὐλαβεῖσθε.

τοῦτο γὰρ σκαιῶν θεατῶν

ἐστὶ πάσχειν, κοῦ πρὸς ὑμῶν.

ἈΠΛΟῚΝ

νῦν αὖτε λεῶ προσέχετε τὸν νοῦν, εἴπερ καθαρὸν
τι φιλεῖτε.

1015

μέμψασθαι γὰρ τοῖσι θεαταῖς ὁ ποιητὴς νῦν ἐπι-
θυμεῖ.

ἀδικεῖσθαι γάρ φησιν πρότερος πόλλ' αὐτοὺς εὖ
πεποηκώς,

τὰ μὲν οὐ φανερώς, ἀλλ' ἐπικουρῶν κρύβδην
ἐτέροισι ποηταῖς,

μιμησάμενος τὴν Εὐρυκλέους μαντείαν καὶ διά-
νοϊαν,

* ὥστ' ἀλλοτρίας γαστέρας ἐνδὺς κωμῳδικὰ πολλὰ
χέασθαι.

1020

μετὰ τοῦτο δὲ καὶ φανερώς ἤδη κινδυνεύων καθ'
ἐαυτόν,

1009 ὅποι βούλειτε | σθ' ὑμεῖς V

ἐξευλαβεῖσθε Bergk

1012 εὐλαβεῖσθαι V :

1015 αὖτε RV : κλῦτε Reiske ; if any

change were necessary, I should prefer δεῦτε || προσέχετε RV :

πρόσχετε Dind.

1018 ποιη^τ V

1020 ὥστ' Ed. :

eis RV

οὐκ ἀλλοτρίων, ἀλλ' οἰκείων Μουσῶν στόμαθ'
 ἡνιοχήσας.
 ἀρθεῖς δὲ μέγας καὶ τιμηθεῖς ὥς οὔδεις πώποτ'
 ἐν ὑμῖν,
 * οὐδὲ κομῆσαί φησιν ἐπαρθεῖς οὐδ' ὀγκῶσαι τὸ
 φρόνημα,
 οὐδὲ παλαίστρας περικωμάζειν πειρῶν· οὐδ' εἴ τις
 ἐραστής, 1025
 κωμωδεῖσθαι παιδίχ' ἑαυτοῦ μισῶν ἔσπευδε πρὸς
 αὐτόν,
 οὐδενὶ πώποτέ φησι πιθέσθαι, γνώμην τιν' ἔχων
 ἐπιεικῇ,
 ἵνα τὰς Μούσας αἶσιν χρήται μὴ προαγωγούς
 ἀποφήνη,
 [οὐδ' ὅτε πρῶτον ἦρξε διδάσκειν, ἀνθρώποις φήσ'
 ἐπιθέσθαι,]
 ἀλλ' Ἑρακλέους ὀργήν τιν' ἔχων τοῖσι μεγίστοις
 ἐπιχειρεῖν, 1030
 θρασέως ξυστὰς εὐθὺς ἀπ' ἀρχῆς αὐτῷ τῷ καρ-
 χαρόδοντι,
 οὐ δεινότεραι μὲν ἀπ' ὀφθαλμῶν Κύννης ἀκτῖνες
 ἔλαμπον,

1024 οὐδὲ κομῆσαί φησιν Ed.: οὐκ ἐκτελέσαι φησὶν ἐπαρθεῖς RV; see Crit. App.: τρυφήσαι APalmer || ὀγκῶσας van Herwerden 1025 πειρῶν Brunck: περιῦών R: περιών V 1026 ἑαυτὸν Dobree; see Comm. || ἔσπευδε BC: ἔσπευσε RV 1027 πιθέσθαι BΓΔ: πείθεσθαι V: πεύθεσθαι R 1028 αἶσιν R 1029 πρῶτιστ' Mein. || ἦρξε R: φησιν V || ἀνθρώποις RV: ἀνθρωπίσκοις Conze (om. φήσ'); see Crit. App. || φησὶ πιθέσθαι R 1030 τοῖς RV: perhaps τοῖσί γ' ἀμείκτοις, see Crit. App. || ἐπεχειρεῖ Mein. 1032 οὐ RV: ᾧ Hecker || δεινότεραι Kiehl: δεινόταται RV; no error is more common than this, see Elmsl. on Eur. Med. 67 || Κύννας Cob. VL. p. 202, cp. Κόριννα, Ἡριννα

ἑκατὸν δὲ κύκλῳ κεφαλαὶ κολάκων οἰμωξομένων
 ἐλιχμῶντο
 περὶ τὴν κεφαλὴν, φωνὴν δ' εἶχεν χαράδρας ὀλε-
 θρον τετοκυίας.
 τοιοῦτον ἰδὼν τέρας οὗ φησιν δείσας καταδωρο-
 δοκῆσαι, 1035
 ἀλλ' ὑπὲρ ὑμῶν ἔτι καὶ νυνὶ πολεμεῖ· φησὶν τε
 μετ' αὐτὸν
 τοῖς ἡπιάλοις ἐπιχειρῆσαι πέρυσιν καὶ τοῖς πυρε-
 τοῖσιν,
 οἳ τοὺς πατέρας τ' ἡγχὸν νύκτωρ καὶ τοὺς
 πάππους ἀπέπνιγον,
 κατακλινόμενοί τ' ἐπὶ ταῖς κοίταις ἐπὶ τοῖσιν
 ἀπράγμοσιν ὑμῶν 1040
 ἀντωμοσίας καὶ προσκλήσεις καὶ μαρτυρίας
 συνεκόλλων,
 ὥστ' ἀναπηδᾶν δειμαίνοντας πολλοὺς ὡς τὸν
 πολέμαρχον.
 τοιόνδ' εὐρόντες ἀλεξίκακον τῆς χώρας τῆσδε
 καθαρτήν,
 πέρυσιν καταπρούδοτε καινοτάταις σπείραντ' αὐτὴν
 διανοίαις,
 ὥς ὑπὸ τοῦ μὴ γινῶναι καθαρῶς ὑμεῖς ἐποήσατ'
 ἀναλδεῖς· 1045
 καίτοι σπένδων πόλλ' ἐπὶ πολλοῖς ὀμνυσιν τὸν
 Διόνυσον

- 1033 γλῶσσαι Bent. 1036 ἡμῶν R || πολεμεῖν Blaydes
 || τε V: om. R || αὐτὸν Bent.: αὐτοῦ RV 1037 πέροισιν
 R; cp. line 678 cr. n. 1040 κατακλινομένους ἐν . . ἐπὶ
 τοῖσι τ' Hamak. erroneously 1042 πολίταρχον Hamak.
 1043 τοιοῦτον δ' V (sec. Bekk.) 1044 καταπρούδοντε
 R || σπείραντ' R: σπαίροντ' V || αὐτὴν Hecker: αὐτὸν RV
 1045 ἀναιδεῖς R

μὴ πρόποτ' ἀμείνον' ἔπη τούτων κωμωδικὰ μηδέιν'
ἀκούσται.

τοῦτο μὲν οὖν ἔσθ' ὑμῖν αἰσχροὺς τοῖς μὴ γνοῦσιν
παραχρήμα,

ὁ δὲ ποιητῆς οὐδὲν χείρων παρὰ τοῖσι σοφοῖς
νενόμισται,

εἰ παρελαύνων τοὺς ἀντιπάλους τὴν ἐπίνοιαν
ξυνέτριψεν.

1050

ΠΝΙΓΟΣ

ἀλλὰ τὸ λοιπὸν τῶν ποιητῶν,

ὧ δαιμόνιοι, τοὺς ζητοῦντας

καινόν τι λέγειν κἀξευρίσκειν

στέργετε μᾶλλον καὶ θεραπεύετε,

καὶ τὰ νοήματα σφύξεσθ' αὐτῶν.

1055

εἰσβάλλετέ τ' εἰς τὰς κιβωτοὺς

μετὰ τῶν μήλων.

κἂν ταῦτα ποῇθ', ὑμῖν δι' ἔτους

τῶν ἱματίων

ὀξήσει δεξιότητος.

ΩΔΗ

HMIX. ὧ πάλαι ποτ' ὄντες ἡμεῖς ἄλκιμοι μὲν ἐν
χοροῖς,

ἄλκιμοι δ' ἐν μάχαις,

1061

καὶ κατ' αὐτὸ δὴ μόνον τοῦτ' ἄνδρες ἄλκιμώτατοι,

πρίν ποτ' ἦν, πρίν ταῦτα· νῦν δ'

1050 παρελαύνων Bothe: εἶπερ ἐλαύνων RV 1056
ἐμβάλλετε Bachm.; see Comm. 1062 κατ' V: ταῦτ' R
|| δὴ μόνον τοῦτ' Bent.: τοῦτο δὴ μόνον Brunck: τοῦτο μόνον
RV || μόνον Blaydes || ἄλκιμώτατοι Bent.: μαχιμώτατοι RV:
καὶ τὸν αὐτὸν τοῦτον αἰῶν' ἄνδρες ἀγχινοῦσται Kock; probably
ἄλκιμώτατοι is the only genuine word in the line; as van
Leeuwen points out, the climax is contained in line 1062

οἷχεται, κύκνοιό τε πολιώτεραι δὴ
* τῇδ' ἐπανθοῦσιν τρίχες. 1065

ἀλλὰ καὶ τῶν λειψάνων δεῖ τῶνδε
ῥώμην νεανικὴν σχεῖν· ὥς ἐγὼ τοῦμδν
νομίζω

γῆρας εἶναι κρεῖττον ἢ πολλῶν κικίννους νεανιῶν
καὶ σχῆμα κεῦρυπρωκτίαν. 1070

ΕΠΙΡΡΗΜΑ

εἴ τις ὑμῶν, ὦ θεαταί, τὴν ἐμὴν ἰδὼν φύσιν
εἶτα θαυμάζει μ' ὁρῶν μέσον διεσφηκωμένον,
ἢ τις ἡμῶν ἐστιν ἢ ᾧ πίνουσι τῆς ἐγκεντρίδος,
ῥαδίως ἐγὼ διδάξω, καὶ ἄμουσος ἢ τὸ πρίν.
ἐσμὲν ἡμεῖς, οἷς πρόσεστι τοῦτο τοῦρροπύγιον,
Ἄττικοὶ μόνοι δικαίως ἐγγενεῖς αὐτόχθονες, 1076
ἀνδρικώτατον γένος καὶ πλείστα τήνδε τὴν πόλιν
ὠφελῆσαν ἐν μάχαισιν, ἡνίκ' ἦλθ' ὁ βάρβαρος,
τῷ καπνῷ τύφων ἅπασαν τὴν πόλιν καὶ πυρπολῶν,
ἐξελεῖν ἡμῶν μενοινῶν πρὸς βίαν τὰνθρήνια. 1080
εὐθέως γὰρ ἐκδραμόντες σὺν δόρει σὺν ἀσπίδι
ἐμαχόμεσθ' αὐτοῖσι, θυμὸν ὀξύνην πεπωκότες,
στὰς ἀνὴρ παρ' ἀνδρ', ὑπ' ὀργῆς τὴν χελύνην
ἐσθίων·

ὑπὸ δὲ τῶν τοξευμάτων οὐκ ἦν ἰδεῖν τὸν οὐρανόν.

- 1064 οἷχεται γε R || κύκνοιό τε Bothe: κύκνου τε RV ||
πολιώτεραι δὴ Suid.: πολιωτέρα R: πολιώτεραι V 1065
τῇδ' Ed.: αἶδε RV: οἶδ' (viz. οἱ κρόταφοι) ἐπανθοῦσι τρίχας
schol. V: τοῖσδ' vanLeeuwen 1066 γνῶμην V 1067
ἀνδρικὴν vanLeeuwen 1069 κίννους V || νεανιῶν RV:
Κλεινιῶν Mein. 1072 θαυμάζειν V 1073 ἢ Bent.:
ἢ RV || τῇσδε before τῆς add. R 1078 ὠφελήσαμεν μάχεσιν
ἢ. ἦνθ' R; cp. line 298 cr. n. 1080 ὑμῶν R 1081
corr. Bergk from *Etym. Mag.*: ξὺν δορὶ ξὺν ἀσπίδι RV; see
Crit. App. 1082 πεπωκότες V 1083 πρὸς ἀνδρ' R
1084 τοξευμάτων V

ἀλλ' ὅμως ἐτρεψάμεσθα ξὺν θεοῖς πρὸς ἐσπέραν.
 γλαῦξ γὰρ ἡμῶν πρὶν μάχεσθαι τὸν στρατὸν
 διέπτετο 1086

εἶτα δ' ἐσπόμεσθα θυννάζοντες εἰς τοὺς θυλάκους,
 οἱ δ' ἔφευγον τὰς γνάθους καὶ τὰς ὀφρῦς κεντού-
 μενοι·

ὥστε παρὰ τοῖς βαρβάροισι πανταχοῦ καὶ νῦν ἔτι
 μηδὲν Ἀττικοῦ καλεῖσθαι σφηκὸς ἀνδρικώτερον.

ΔΝΤΩΔΗ

HMIX. ἄρα δεινὸς ἦ τόθ' ὥστε πάντ' * ἐκεῖ δεδοικέναι,
 καὶ κατεστρεψάμην 1092
 τοὺς ἐναντίους, πλέων ἐκείσε ταῖς τριήρεσιν.
 οὐ γὰρ ἦν ἡμῖν ὅπως

ῥῆσιν εὖ λέξειν ἐμέλλομεν τότ', οὐδὲ συκο-
 φαντήσειν τινὰ 1096

φροντίς, ἀλλ' ὅστις ἐρέτης ἔσσιτ' ἄριστος.
 τοιγαροῦν πολλὰς πόλεις Μήδων ἐλόντες,
 αἰτιώτατοι φέρεσθαι τὸν φόρον δεῦρ' ἐσμέν, ὃν
 κλέπτουσιν οἱ νεώτεροι. 1100

ΔΝΤΕΠΙΡΡΗΜΑ

πολλαχοῦ σκοποῦντες ἡμᾶς εἰς ἅπανθ' εὐρήσετε
 τοὺς τρόπους καὶ τὴν δίαιταν σφηξὶν ἐμφερεστά-
 τους.

1085 ἐτρεψάμεσθα Cobet: ἐωσάμεσθα *Anecd. Oxon.* iv. p. 446: ἐπανσάμεσθα R: ἐσωζόμεσθα V: ἀπεωσάμεσθα codd. dett. || ἐσπέρας R 1086 διέπτετο Cobet: διέπτато RV 1087-8 transposed by Hamak. 1087 ἐπόμεσθα V: ἐπεπτόμεσθα Blaydes 1091 ἦ B G: ἡ V: ἦν R; see Crit. App. || ἐκεῖ Ed.: πάντας ἐμέ Hirsch.: πάντα μ' ἂν Dobree: πάντα μὴ RV; see Crit. App. 1097 ὅστις ἂν RV; for this construction, of which there are five instances in RV, see Fassbänder *de opt. fut.* p. 58 || ἄριστος ἔσται A Palmer 1103 ὄντας ἐμφερεῖς Cobet

πρῶτα μὲν γὰρ οὐδὲν ἡμῶν ζῶον ἡρεθισμένον
 μᾶλλον ὀξύθυμόν ἐστιν οὐδὲ δυσκολώτερον· 1105
 εἶτα τὰλλ' ὅμοια πάντα σφηξὶ μηχανώμεθα.
 ξυλλεγέεντες γὰρ καθ' ἐσμούς, ὥσπερ εἰς τὰν-
 θρήνια,
 οἱ μὲν ἡμῶν οὐπὲρ ἄρχων, οἱ δὲ παρὰ τοὺς ἔνδεκα,
 οἱ δ' ἐν ᾧδεῖω δικάζουσ', * ᾧδε πρὸς τοῖς τειχίοις
 ξυμβεβυσμένοι πυκνόν, νεύοντες εἰς τὴν γῆν,
 μόλις 1110
 ὥσπερ οἱ σκώληκες ἐν τοῖς κυττάροις κινούμενοι.
 εἰς δὲ τὴν ἄλλην δίαιτάν ἔσμεν εὐπορώτατοι.
 πάντα γὰρ κεντοῦμεν ἄνδρα κάκπορίζομεν βίον.
 ἀλλὰ γὰρ κηφῆνες ἡμῖν εἰσιν ἐγκαθήμενοι, 1114
 οὐκ ἔχοντες κέντρον, οἳ μένοντες ἡμῶν τοῦ φόρου
 τὸν πόνον κατεσθίουσιν, οὐ ταλαιπωρούμενοι.
 τοῦτο δ' ἔστ' ἀλγιστον ἡμῖν, ἣν τις ἀστράτευτος
 ὦν
 ἐκροφῇ τὸν μισθὸν ἡμῶν, τῆσδε τῆς χώρας
 ὕπερ

1107 ξυλλεγέεντες V Bent.: ξυλλέγοντες R || εἰς τὰνθρήνια
 Kock: ὥσπερ εἰς τὰνθρήνια RV 1108-9 Bergk transposes
 οἱ δὲ παρὰ κτλ. and οἱ δὲ πρὸς κτλ. as οἱ ἔνδεκα presided in the
 Παράβυστον 1108 παρὰ τοῖς ἔνδεκα Hirsch. 1109 ὁδῶι
 R || ᾧδε Ed.: οἱ δὲ RV; see Crit. App. 1110 πυκνόν RV:
 Πυκνός Mein.: πυκνοί Hamak. 1111 καττάροις R 1112
 Condemned by Hamak. || δὲ Richter: τε RV || ἐμπερέστατοι
 Bent. 1113 κακπορίζομενον V 1114 ἀλλὰ κηφῆνες
 γὰρ Blaydes, as γὰρ is always separated from ἀλλά where
 the metre permits || ἡμῖν Brunck: ἡμῶν RV || εἰσιν οἳ Mein.:
 ἔσθ' ὅτ' ἐγκ. Dobree, Hamak. 1115 Condemned by Hamak.,
 but lines 1101-21 must correspond with lines 1070-90 || φόρου
 RV: Bergk's ἐνδον τοῦροφου fails, as ἐνδον is never followed by
 the gen. in Aristoph.; I once suggested οἱ βοροί, see Comm.
 1116 πόνον Dobree: γόνον RV 1117 ἡμῖν . . μισθὸν
 om. V || ἡμῖν Brunck: ἡμῶν ἣν τις R 1118 ἐκροφῇ
 Reiske: ἐκφορῇ RV

μήτε κώπην μήτε λόγχην μήτε—φλύκταιναν
λαβών.

ἀλλ' ἐμοὶ δοκεῖ τὸ λοιπὸν τῶν πολιτῶν ἐμβραχὺ
ὅστις ἂν μῆχῃ τὸ κέντρον, μὴ φέρειν τριώβο-
λον.

1121

ΕΠΕΙΣΟΔΙΟΝ Α

ΦΙΛ. οὔτοι ποτὲ ζῶν τοῦτον ἀποδυθήσομαι,
ἐπεὶ μόνος μ' ἔσωσε παρατεταγμένον,
ὅθ' ὁ βορέας ὁ μέγας ἐπεστρατεύσατο.

ΒΔΕ. ἀγαθὸν ἔοικας οὐδὲν ἐπιθυμεῖν παθεῖν.

1125

ΦΙΛ. μὰ τὸν Δί' οὐ γὰρ οὐδαμῶς μοι ξύμφορον.
καὶ γὰρ πρότερον ἐπανθρακίδων ἐμπλήμενος
ἀπέδωκ' ὀφείλων τῷ κναφεί τριώβολον.

ΒΔΕ. ἀλλ' οὖν πεπειράσθω γ', ἐπειδήπερ γ' ἅπαξ
ἐμοὶ σεαυτὸν παραδέδωκας εὖ ποεῖν.

1130

ΦΙΛ. τί οὖν κελεύεις δρᾶν με;

ΒΔΕ. τὸν τρίβων' ἄφες·

τηνδὶ δὲ χλαῖναν ἀναβαλοῦ τριβωνικῶς.

ΦΙΛ. ἔπειτα παῖδας χρὴ φυτεύειν καὶ τρέφειν,
ὅθ' οὐτοσί με νῦν ἀποπνίξαι βούλεται;

ΒΔΕ. ἔχ', ἀναβαλοῦ τηνδὶ λαβών, καὶ μὴ λάλει.

1135

ΦΙΛ. τουτὶ τὸ κακὸν τί ἐστι πρὸς πάντων θεῶν;

ΒΔΕ. οἱ μὲν καλοῦσι Περσίδ', οἱ δὲ καυνάκην.

ΦΙΛ. ἐγὼ δὲ σισύραν ῥόμην Θυμαιτίδα.

ΒΔΕ. κοῦ θαῦμά γ'· εἰς Σάρδεις γὰρ οὐκ ἐλήλυθας.

1119 λόχμην V

1120 ἐμοὶ Brunck: ἀλλά μοι RV

1125 ἀγαθ' R

1128 ἀποδὺς ὀφείλω Blaydes || γναφεῖ

RV, a form found in inscriptions of 4th cent. (Meisterh.
Gram. Inschr. p. 58); cp. supra line 695 κωλαγρέται 1132

ἀναβαλοῦ BCD: ἀναλαβοῦ RV (also in line 1135) || γεροντικῶς

v. l. schol.: νεανικῶς vanLeeuwen

1138 Θυμαιτίδα V

ἔγνωσ γὰρ ἄν· νῦν δ' οὐχὶ γιγνώσκεις.

ΦΙΛ. ἐγώ;

μὰ τὸν Δί' *οὔτοι νῦν γ' ἀτὰρ δοκεῖ γέ μοι 1141
 εἰκέναι μάλιστα Μορύχου σάγματι.

ΒΔΕ. οὐκ, ἀλλ' ἐν Ἐκβατάνοισι ταῦθ' ὑφαίνεται.

ΦΙΛ. ἐν Ἐκβατάνοισι γίγνεται κρόκης χόλιξ;

ΒΔΕ. πόθεν, ὦγάθ'; ἀλλὰ τοῦτο τοῖσι βαρβάροις 1145
 ὑφαίνεται πολλαῖς δαπάναις. αὕτη γέ τοι
 ἐρίων τάλαντον καταπέπωκε ῥαδίως.

ΦΙΛ. οὐκουν ἐριώλην δῆτ' ἐχρῆν ταύτην καλεῖν
 δικαιότερον ἢ καυνάκην;

ΒΔΕ. ἔχ, ὦγαθέ,
 καὶ στῆθί γ' ἀμπισχόμενος.

ΦΙΛ. οἷμοι δείλαιος·
 ὥς θερμὸν ἢ μιὰ τί μου κατήρηνεν. 1151

ΒΔΕ. οὐκ ἀναβαλεῖ;

ΦΙΛ. μὰ Δί' οὐκ ἔγωγ'. ἀλλ', ὦγαθέ,
 εἴπερ γ' ἀνάγκη, κρίβανόν μ' ἀμπίσχετε.

ΒΔΕ. φέρ' ἀλλ' ἐγώ σε περιβάλω.

ΦΙΛ. σὺ δ' οὖν ἴθι.
 παράθου γε μέντοι καὶ κρεάγραν.

ΒΔΕ. τιῇ τί δή;

ΦΙΛ. ἔν' ἐξέλῃς με πρὶν διερρυηκέναι. 1156

1141 οὔτοι νῦν γ' Ed.: οὐ τανῦν γ' APalmer, but this is not a Comic idiom: οὐ τοίνυν RV: γ' add. BΔ 1142 προσεικέναι Cobet; see Crit. App. 1143 ἐν om. V || τοῦθ' Blaydes 1146 γέ ποι R 1147 ῥαδίως ἀπολώλεκεν Naber 1148 αὐτήν V 1149 δικαιότερόν γ' R 1150 so Ald., vulg.: καὶ στῆθ' ἀναμπισχόμενος R: στῆθ' ἀμπισχόμενος V: στῆθ' ἐναμπισχόμενος Bergk 1152 ἐγώ V 1153 ἀμπισχε σύ Blaydes, ejecting the next line 1154 περιβάλω Blaydes: περιβαλῶ RV || σὺ δ' οὖν ἴθι given to Philocl. by Lenting 1155 παράθου V: κατάθου R; for confusion of prepositions see Cob. VL. p. 272: παράθες Blaydes

- BΔΕ. ἄγε νυν, ὑπολύου τὰς καταράτους ἐμβάδας,
ὑποδοῦ δ' ἀνύσας τι τάσδε τὰς Λακωνικάς.
- ΦΙΛ. ἐγὼ γὰρ ἂν τλαίην ὑποδήσασθαι ποτε 1159
ἐχθρῶν παρ' ἀνδρῶν δυσμενῇ—καττύματα ;
- BΔΕ. ἔνθες ποτ', ὦ τάν,—* καὶ περίβαιν' ἐρρωμένως—
εἰς τὴν Λακωνικὴν ἀνύσας.
- ΦΙΛ. ἀδικεῖς * δέ γε
εἰς τὴν πολεμίαν ἀποβιβάζων—τὸν πόδα.
- BΔΕ. φέρε καὶ τὸν ἕτερον.
- ΦΙΛ. μηδαμῶς τοῦτόν γ', ἐπεὶ
πάνυ μισολάκων αὐτοῦ ὅστιν εἷς τῶν δακτύλων.
- BΔΕ. οὐκ ἔστι παρὰ ταῦτ' ἄλλα.
- ΦΙΛ. κακοδαίμων ἐγώ, 1166
ὅστις ἐπὶ γήρως—χίμετλον οὐδὲν λήψομαι.
- BΔΕ. ἄνυσόν ποθ' ὑποδησάμενος· εἶτα πλουσίως
ὠδὶ προβὰς τρυφερόν τι διασαικῶνισον.
- ΦΙΛ. ἰδού. θεῶ τὸ σχῆμα, καὶ σκέψαι μ' ὅτῳ 1170
μάλιστ' ἔοικα τὴν βάδισιν τῶν πλουσίων.
- BΔΕ. ὅτῳ ; Δοθιῇνι σκόροdon ἡμφιεσμένῳ.
- ΦΙΛ. καὶ μὴν προθυμοῦμαί γε σαυλοπρωκτιᾶν.

1157 ὑπολύου Hirsch.: ὑποδύου RV (sec. Bekk.) || κατα-
τράτους V 1158 ἀνύσας τι vanLeeuwen: ἀνύσας ὑπόδυθι
RV; see Crit. App.: ὑποδοῦ is due to Hirsch. 1159
ὑποδήσασθαι Scal.: ὑποδύσασθαι RV 1161 πόδ' Brunck,
wrongly accepted by many edd.; cp. line 1168: ἔνθες τὸν πόδα
σου of the schol. proves nothing, as of course τὸν πόδα has
to be supplied with ἔνθες ποτ' || καὶ περίβαιν' Ed. (after
schol.): κάπόβαιν' RV: καὶ πρόβαιν' Reisig 1162 δέ γε
Ed.: γέ με RV 1163 ἐς γῆν R 1167 γήρως Hirsch.:
γῆρα R: ἐπιγῆρω V 1168 ὑποδησάμενος Scal.: ὑποδυσά-
μενος RV 1169 διασαικῶνισον Mein. from Hesych.,

σα
Phot.; a doubtful reading, as it may be due to διαλακῶνισον
(Blaydes): διαλακῶνισον (play on Λακωνικά) v. l. (Artemidorus)
in schol. V: διαλυκῶνισον v. l. in schol. R (a reference to the
son of Lycus) 1172 Δοθιῇνι Mein.: δοθιῇνι R

ΒΔΕ. ἄγε νυν, ἐπιστήσῃ λόγους σεμνοὺς λέγειν
ἀνδρῶν παρόντων πολυμαθῶν καὶ δεξιῶν; 1175

ΦΙΛ. ἔγωγε.

ΒΔΕ. τίνα δῆτ' ἂν λέγοις;

ΦΙΛ. πολλοὺς πάνυ.

πρῶτον μὲν ὡς ἡ Λάμι' ἀλοῦσ' ἐπέρδετο,
ἔπειτα δ' ὡς ὁ Καρδοπίων τὴν μητέρα—

ΒΔΕ. μή μοί γε μύθους, ἀλλὰ τῶν ἀνθρωπίνων,
οἷους λέγομεν μάλιστα, τοὺς κατ' οἰκίαν. 1180

ΦΙΛ. ἐγὼ δα τοίνυν τῶν γε πάνυ κατ' οἰκίαν
ἐκείνον, ὡς οὕτω ποτ' ἦν μῦς καὶ γαλῆ.

ΒΔΕ. ὦ σκαίε κάπαίδευτε—Θεογένης ἔφη,
τῷ κοπρολόγῳ καὶ ταῦτα λοιδορούμενος,
μῦς καὶ γαλαῶς μέλλεις λέγειν ἐν ἀνδράσιν; 1185

ΦΙΛ. ποίους τινὰς δὲ χρὴ λέγειν;

ΒΔΕ. μεγαλοπρεπεῖς,
ὡς ξυνεθεώρεις—Ἀνδροκλεῖ καὶ Κλεισθένει.

ΦΙΛ. ἐγὼ δὲ τεθεώρηκα πώποτ'; οὐδαμοῖ·
πλὴν εἰς Πάρον, καὶ ταῦτα—δύ' ὀβολῶ φέρων.

ΒΔΕ. ἀλλ' οὖν λέγειν χρή σ' ὡς ἐμαχέσατ' αὐτίκα 1190
Ἐφουδίων παγκράτιον Ἀσκώνδα καλῶς,
ἤδη γέρων ὢν καὶ πολιός, ἔχων δέ τοι
πλευρὰν βαθυτάτην * χῆρακλείαν λαγόνα καὶ
θώρακ' ἄριστον.

1176 τίνας V
πίνους Mein.

1179 ἀνθρωπίνων RV: τοὺς ἀνθρω-
πίνους V || μέλλεις om. V || λέγεις V

1187 κλεισθένη R

1188 so punctuated by vanHerwerden:
πώποτ'. οὐδαμοῦ V (sec. Cob.) || οὐδαμοῖ RV (sec. Bekk.):

οὐδαμοῦ cett.

1190 ἐμαχέσατ' Dobree: ἐμάχετο γ' RV;

cp. line 1383

1191 ἐφουνδίων V

1192 ὢν πολιός ὢν

(om. καὶ) V: γέρων καὶ πολιός ὢν Bergk

1193 βαθυτάτην

G: καθυτάτην V; β = κ, cp. Thompson's *Palaeography* p. 148,

Cob. VL. p. 217: βαρυτάτην R || χῆρακλείαν Ed.: καὶ χέρας καὶ

RV || λαγόνα V: λαγόνas R: λαγόνε Dind.; see Crit. App.

- ΦΙΛ. παῦε παῦ', οὐδὲν λέγεις.
 πῶς ἂν μαχέσαιο παγκράτιον θώρακ' ἔχων; 1195
- ΒΔΕ. οὕτω διηγείσθαι νομίζουσ' οἱ σοφοί.
 ἀλλ' ἕτερον εἶπέ μοι· παρ' ἀνδράσι ξένοις
 πίνων, σεαυτοῦ ποῖον ἂν λέξαι δοκεῖς
 ἐπὶ νεότητος ἔργον ἀνδρικότατον;
- ΦΙΛ. ἐκεῖν' ἐκεῖν' ἀνδρειότατόν γε τῶν ἐμῶν, 1200
 ὅτ' Ἐργασίωνος τὰς χάρακας—ὑφειλόμην.
- ΒΔΕ. ἀπολείς με. ποίας χάρακας; ἀλλ' ὥς ἢ κάπρον
 ἐδιώκαθές ποτ', ἢ λαγών, ἢ λαμπάδα
 ἔδραμες, ἀνευρὼν ὅ τι νεανικότατον.
- ΦΙΛ. ἐγῶδα τοίνυν τό γε νεανικότατον· 1205
 ὅτε τὸν δρομέα Φάϋλλον, ὦν βούπαις ἔτι,
 εἶλον διώκων—λοιδορίας ψήφοιν δυοῖν.
- ΒΔΕ. παῦ· ἀλλὰ δευρὶ κατακλινεῖς προμάνθανε
 ξυμποτικὸς εἶναι καὶ ξυνουσιαστικός. 1209
- ΦΙΛ. πῶς οὖν κατακλινῶ; φράζ' ἀνύσας.
- ΒΔΕ. εὖσχημόνως.
- ΦΙΛ. ὠδὶ κελεύεις κατακλινῆναι;
- ΒΔΕ. μηδαμῶς.
- ΦΙΛ. πῶς δαί;
- ΒΔΕ. τὰ γόνατ' ἔκτεινε, καὶ γυμναστικῶς
 ὑγρὸν χύτλασον σεαυτὸν ἐν τοῖς στρώμασιν.
 ἔπειτ' ἐπαίνεσόν τι τῶν χαλκωμάτων·

1195 πῶς δ' R 1196 οὕτως RV; the adoption of οὕτω before a consonant is merely conventional (Meisterh.), cp. line 286 cr. n. 1201 ὑφειλόμην . . ποίας χάρακας; om. V 1208 προμάνθανε Dobree: προσμάνθανε RV 1211 so Γ Dind.: κατακλίνει V: κατακλιθῆναι R; Epic writers and the Tragedians used κατακλιθῆναι, the Comedians almost always κατακλινῆναι (Veitch *Irreg. Verbs* p. 334, Kühner-Blass *Gram.* ii. p. 462); Cobet denies κατακλιθῆναι to Attic (VL. pp. 31, 74, 180) 1212 δαί R: δέ V 1213 χύτλαρον V

ὀροφὴν θέασαι, †κρεκάδι' αὐλῆς θαύμασον· 1215
 ὕδωρ κατὰ χειρός· τὰς τραπέζας εἰσφέρειν·
 δειπνοῦμεν· ἀπονενίμμεθ'· ἤδη σπένδομεν.

ΦΙΛ. πρὸς τῶν θεῶν, ἐνύπνιον ἐστιώμεθα;

ΒΔΕ. αὐλητρὶς ἐνεφύσησεν. οἱ δὲ συμπόται 1220
 εἰσὶν Θέωρος, Αἰσχίνης, Φανός, Κλέων,
 ξένος τίς ἕτερος πρὸς κεφαλῆς;—Ἀκέστορος.
 τούτοις ξυνὼν τὰ σκόλια πῶς δέξει;

ΦΙΛ. καλῶς.

ΒΔΕ. ἄληθες;

ΦΙΛ. ὥς οὐδεὶς γε Διακρίων ἐγώ.

ΒΔΕ. τάχ' εἴσομαι· καὶ δὴ γάρ εἰμ' ἐγὼ Κλέων, 1225
 ἄδω δὲ πρῶτος Ἀρμοδίου· δέξει δὲ σύ.
 οὐδεὶς πώποτ' ἀνὴρ ἔγεντ' Ἀθηναῖς—

ΦΙΛ. οὕτως ὥς σὺ πανοῦργος <οὐδὲ> κλέπτῃς.

ΒΔΕ. τουτὶ σὺν δράσεις *ἄρ'; ἀπολεῖ βοώμενος·
 φήσῃ γὰρ ἐξολεῖν σε καὶ διαφθερεῖν
 κάκ τῆσδε τῆς γῆς ἐξελαῖν.

ΦΙΛ. ἐγὼ δέ γε, 1230
 εἰάν ἀπειλῇ, νῆ Δί' ἐτέραν ἄσομαι.

1215 I suggest ρεγμάτι' or ρέγματ' (carpets) for MSS. κρεκάδι' which is an unknown word; perhaps κυμάτι' (Aesch. *Frg.* 72) is equally probable: καὶ ἱκρίδ' Bisetus, κρέκα ['a beaker'] δι' αὐγῆς APalmer 1216 εἰσφέρει Lenting 1217 ἀπονενέμμεθ' V 1220 αἰσχίνην V 1221; APalmer || Ἀκέστορος Dind.: ἀκέστερος RV: σακεσφόρος (i.e. Epicrates) CFHerm. 1222 πῶς Bergk: ὅπως RV 1223 see Crit. App.: οὐδεὶς γε διακρίων δεδέξεται RV (-κριῶν V) 1224 τάχ' Burges: ἐγὼ RV; see Crit. App. 1225 δέξαι V (which would require σὺν δὲ δέξαι Blaydes) 1226 So Bent.: ἐγένετ' Ἀθηναῖος RV 1227 So Blaydes: οὐχ οὕτω γε πανοῦργος κλέπτῃς RV 1228 ἄρ'; ἀπολεῖ Ed. after schol. R: παραπολεῖ RV; see Crit. App. 1230 κάκ τῆσδε Blaydes: καὶ τῆσδε RV || τῆς om. R 1231 ἐτέραν RV: ἕτερον edd. needlessly, cp. line 106 n.

ὠνθρωφ', οὗτος ὁ μαιόμενος τὸ μέγα
κράτος,

ἀντρέψεις ἔτι τὰν πόλιν· ἃ δ' ἔχεται ῥοπαῖς.

ΒΔΕ. τί δ', ὅταν Θέωρος πρὸς ποδῶν κατακείμενος 1236
ἄδη Κλέωνος λαβόμενος τῆς δεξιᾶς,
Ἀδμήτου λόγον, ὦταῖρε, μαθὼν τοὺς ἀγα-
θοὺς φίλει.

τούτῳ τί λέξεις σκόλιον;

ΦΙΛ. ὠδί πως ἐγώ, 1240

οὐκ ἔστιν ἄλωπεκίζειν,

οὐδ' ἀμφοτέροισι γίγνεσθαι φίλον.

ΒΔΕ. μετὰ τοῦτον Αἰσχίνης ὁ Σέλλου δέξεται,
ἀνὴρ σοφὸς καὶ μουσικός· κᾶτ' ἄσεται·
χρήματα καὶ βίον 1245

Κλειταγόρα τε καὶ

μοὶ μετὰ Θετταλῶν—

ΦΙΛ. πολλὰ δὴ διεκόμπασας σὺ καὶ γώ.

ΒΔΕ. τουτὶ μὲν ἐπιεικῶς σὺ γ' ἐξεπίστασαι·
ὅπως δ' ἐπὶ δεῖπνον εἰς Φιλοκτῆμονος ἵμεν. 1250
παῖ παῖ, τὸ δεῖπνον, Κροῖσε, συσκέυαζε νῶν,
ἵνα καὶ μεθύωμεν διὰ χρόνου.

ΦΙΛ. μή, μηδαμῶς.

κακὸν τὸ πίνειν· ἀπὸ γὰρ οἴνου γίγνεται

1234 μαινόμενος V 1235 ἀντρέψεις Bent. : ἀνατρέψεις
RV 1236 ὁ Θέωρος πρὸς R 1237 αἰδῇ V : αἰδεῖ R
1240 τοῦτο R || δέξει Bergk || ὠδί πως Dind. : ῥοπαῖς RV
1244 κᾶντάσεται Dobree 1245 βίον Tyrwhitt : βίαν RV
1248 διεκόμπασας Burges (from schol. V) : διεκόμισας σὺ R :
διεκόμισα συ V : νῇ Δί' ἐκόμπασας Mein. || Blaydes suspects
καὶ γώ (καγὼ V) 1249 ταυτὶ V (sec. Blaydes) 1251
οἶσε vanL. : χρυσέ RV, which should at least be Κροῖσε
(v Wilam. Arist. u. Athen ii. p. 176 n.) || σκεύαζε V 1252
μεθύωμεν . . μή, μηδαμῶς Cobet; a more euphonious line :
μεθυσθῶμεν RV, om. μή, see Crit. App.

καὶ θυροκοπήσαι καὶ πατάξαι καὶ βαλεῖν,
κᾶπειτ' ἀποτίνειν ἀργύριον ἐκ κραιπάλης. 1255

ΒΔΕ. οὐκ, ἦν ξυνῆς γ' ἀνδράσι καλοῖς τε κάγαθοῖς.
ἦ γὰρ παρητήσαντο τὸν πεπονθότα,
ἦ λόγον ἔλεξας αὐτὸς ἀστεῖόν τινα,
Αἰσωπικὸν γέλοιον ἢ Συβαριτικόν,
ὦν ἔμαθες ἐν τῷ συμποσίῳ· κᾶτ' εἰς γέλων 1260
τὸ πρᾶγμ' ἔτρεψας, ὥστ' ἀφείς σ' ἀπέρχεται.

ΦΙΛ. μαθητέον τᾶρ' ἐστὶ πολλοὺς τῶν λόγων,
εἴπερ ἀποτείσω μηδέν, ἦν τι δρῶ κακόν.

ΒΔΕ. ἄγε νυν ἴωμεν· μηδέν ἡμᾶς ἰσχύτω.

ΣΤΑΣΙΜΟΝ

ΣΤΡΟΦΗ

ΧΟΡ. ξηλῶ γε τῆς εὐτυχίας 1450

τὸν πρέσβυν, οἱ μετέστη

ξηρῶν τρόπων καὶ βιοτῆς·

ἕτερα δὲ νῦν ἀντιμαθὼν

ἦ μέγα τι μεταπέσεται

ἐπὶ τὸ τρυφῶν καὶ μαλακόν. 1455

τάχα δ' ἂν ἴσως οὐκ ἐθέλοι.

τὸ γὰρ ἀποστῆναι χαλεπὸν

1254 πατάξαι B: κατάξαι RV 1256 γ' om. V 1261

ἀπέρχεται Cobet: ἀποίχεται RV 1262 τᾶρ' Herm.: γ'

ἄρα R: ἄρα V 1263 εἴπερ γ' R || ἀποτίσωμεν V; for

ἀποτείσω see Meisterh. *Gram. Inschr.* p. 144 1452 ξηρῶν

RV: σκληρῶν Hirsch. 1453 ἀντιμαθὼν RV: ἄρτι μαθὼν

Blaydes, vanLeeuwen 1454 ἦ μέγα τι μεταπέσεται

Bergk: ἦ μέγα τι μέγα πείσεται R: ἦ μεγάτι μεταπείσεται

V: ἦθη μετ' αὐτὸν πεσέεται (Blaydes) is unlikely on account

of the tmesis 1455 τρυφῶν Dind.: ἐπιτὸ ρυφᾶν V:

ἐπιτρυφὸν R

φύσεος, ἣν ἔχοι τις αἰεί.

καίτοι πολλοὶ τοῦτ' ἔπαθον·

ξυνόντες γνώμαις ἑτέρων

[1460]

μετεβάλλοντο τοὺς τρόπους.

ἈΝΤΙΣΤΡΟΦΗ

πολλοῦ δ' ἐπαίνου παρ' ἐμοὶ

καὶ τοῖσιν εὖ φρονοῦσιν

τυχὼν ἄπεισιν διὰ τὴν

φιλοπατρίαν καὶ σοφίαν

[1465]

ὁ παῖς ὁ Φιλοκλέωνος.

οὐδενὶ γὰρ οὕτως ἀγανῶ

ξυνεγενόμην, οὐδὲ τρόποις

ἐπεμάνην, οὐδ' ἐξεχύθην.

τί γὰρ ἐκείνος ἀντιλέγων

[1470]

οὐ κρείττων ἦν, βουλόμενος

τὸν φύσαντα σεμνοτέροις

κατακοσμήσαι πράγμασι;

ΕΠΕΙΣΟΔΙΟΝ Β

ΣΩΣ. ἰὼ χελῶναι μακάριαι τοῦ δέρματος,

καὶ τρισμακάριαι τοῦ 'πὶ ταῖς πλευραῖς τέγους.

ὥς εὖ κατηρέψασθε καὶ νουβυστικῶς

κεράμῳ τὸ νῶτον ὥστε τὰς πληγὰς στέγειν. 1295

ἐγὼ δ' ἀπόλωλα στιζόμενος βακτηρίᾳ.

1458 φύσεος Kust.: φύσεως RV || ἔχοι R: ἔχει V 1459
 τοῦτ' Dind.: ταῦτ' RV 1471 ὁ κρείττων R 1473
 κατακληῆσαι v. l. in V 1293 πλευραῖς τέγους Bent.:
 πλευραῖς στέγειν R (from line 1295): στέγειν om. V 1294-5
 om. R, inserted on margin (man. rec.) 1295 τὰς πληγὰς
 BAG Blaydes, Kust., cet.: πλευρὰς στέγειν RV (πλευρὰς from
 line 1293)

<ΚΟΡ.> τί δ' ἔστιν, ὦ παῖ; παῖδα γάρ, καὶ ἢ γέρων,
καλεῖν δίκαιον ὅστις ἂν—πληγὰς λάβῃ.

ΣΩΣ. οὐ γὰρ ὁ γέρων ἀτηρότατον ἄρ' ἦν κακὸν
καὶ τῶν ξυνόντων πολὺ παροινικώτατος; 1300

καίτοι παρῆν' Ἰππυλλος, Ἀντιφῶν, Λύκων,
Λυσίστρατος, Θούφραστος, οἱ περὶ Φρύνιχον.

τούτων ἀπάντων ἦν ὑβριστότατος μακρῶ.
εὐθύς γὰρ ὡς ἐνέπλητο πολλῶν καγαθῶν,

ἀνήλλετ', ἐσκίρτα, ἔπεόρδει, κατεγέλα, 1305
ὥσπερ καχρῶν ὀνίδιον εὐωχήμενον·

κάτυπτεν ἐμὲ νεανικῶς, παῖ παῖ καλῶν.
εἴτ' αὐτὸν ὡς εἶδ', ἤκασεν Λυσίστρατος·

ἔοικας, ὦ πρεσβῦτα, νεοπλούτῳ Φρυγί
κλητῆρί τ' εἰς ἀχυρμὸν ἀποδεδρακότι. 1310

ὁ δ' ἀνακραγὼν ἀντήκασ' αὐτὸν πάρνοπι
τὰ θρία—τοῦ τρίβωνος ἀποβεβληκότι,

Σθενέλῳ τε τὰ σκενάρια διακέκαρμένῳ.
οἱ δ' ἀνεκρότησαν,—πλήν γε Θουφράστου μόνου·

οὗτος δὲ διεμύλλαινε, ὡς δὴ δεξιός. 1315
ὁ γέρων δὲ τὸν Θούφραστον ἤρετ', εἰπέ μοι,

ἐπὶ τῷ κομῆς καὶ κομψὸς εἶναι προσποεῖ,
κωμωδολοιχῶν περὶ τὸν εὖ πράττοντ' αἰεί;

τοιαῦτα περιύβριζεν αὐτοὺς ἐν μέρει,
σκώπτων ἀγροίκως καὶ προσέτι λόγους λέγων

1297 ἦς R

1300 ξυνόνπολὺ V

1301 Ἰππυλος V

1302 ὁ περὶ V

1303 ὑβρίστατος Cobet

1305-6 Mein.

reverses the order of these lines

1305 ἀνήλλετ' Lenting:

ἐνήλ(λ)ατ' RV: ἐνήλλετ' Kust. || καγάλα Dind. *Nub.* 1078

1306 ἠὲ καχήμενον Dind.; see Crit. App.

1307 κάτυπτεν

ἐμὲ Elmsl.: κατέτυπτέ με V (sec. Blaydes): κάτυπτέ με R:

κάτυπτε δὴ με B

1309 Φρυγί Kock: τρυγί RV; see Comm.

1310 ἀχυρμὸν Dind.: ἄχυρον RV: ἄχυρῶνας B Ald.

1313

κατακεκαρμένῳ Blaydes (Herod. i. 82); διὰ and κατὰ are often

confounded, see Elmsl. *Med.* 1142

ἀμαθέστατ', οὐδὲν εἰκότας τῇ πράγματι. 1321
 ἔπειτ' ἐπειδὴ 'μέθυεν, οἵκαδ' ἔρχεται
 τύπτων ἅπαντας, ἣν τις αὐτῷ ξυντύχη.
 ὁδὶ δὲ καὶ δὴ σφαλλόμενος προσέρχεται.
 ἀλλ' ἐκποδὼν ἄπειμι πρὶν πληγὰς λαβεῖν. 1325

ΦΙΛ. ἀνεχε, πάρεχε·
 κλαύσεταιί τις τῶν ὀπισθεν ἐπακολουθούντων ἐμοί·
 οἶον, εἰ μὴ 'ρρήσεθ', ὑμᾶς,
 ὦ πονηροί, ταυτηὶ τῇ δαδὶ φρυκτοὺς σκευάσω. 1331

ΣΥΜΠΙΟΤΗΣ

ΣΥΜ. ἦ μὴν σὺ δώσεις αὖριον τούτων δίκην
 ἡμῖν ἅπασι, κεῖ σφόδρ' εἶ—νεανίας.
 ἄθροι γὰρ ἤξομέν σε προσκαλούμενοι.

ΦΙΛ. ἰὴ ἱεῦ, καλούμενοι. 1335
 ἀρχαῖά γ' ὑμῶν· ἄρά γ' ἴσθ'
 ὥς οὐδ' ἀκούων ἀνέχομαι
 δικῶν; ἱαιβοῖ αἰβοῖ.
 τάδε μ' ἀρέσκει· βάλλε κημούς. 1339
 οὐκ ἄπει; *σοῦ σοῦ σύ—ποῦ 'στιν ἡλιαστίης;—
 ἐκποδῶν.

ἀνάβαινε δεῦρο χρυσομηλολόνθιον.

1321 ἀμαθεστ' R 1324 καὶ δὴ B Dobree: δὴ καὶ R:
 δὴ om. V: καὶ τὸς Mein. (line 1360) 1329 ρρήσεσθ' R
 1330 ταυτη R: ταυτη τῇ V || δαῖδι V 1334 ἄθροι Hirsch.:
 ἀθρόοι RV; see Kühner-Blass *Gram.* i. p. 402 1335
 ἰή, ἰή (*Ach.* 1206) Blaydes: ἰεὺ ἰεὺ Bergk: ἰδοῦ γ' ἰδοῦ or ἰή,
 ἰδοῦ vanHerwerden 1336 ὑμῶν: ὑμνεῖτ' or ὑμεῖς Blaydes
 1338 ἱαιβοῖ om. V 1340 οὐκ ἄπει; σοῦ σοῦ σύ—ποῦ
 'στιν Ed.: ὅστις ἐστὶν Blaydes: οὐκ ἄπει σύ; ποῦ 'στι ποῦ 'στιν
 Dind.: ἄπει σύ; σοῦσθε; ποῦ 'στιν or σὺ καὶ σύ; APalmer:
 οὐκ ἄπεισι; ποῦ 'στιν RV

ὄρᾱς ἐγὼ σ' ὥς δεξιῶς ὑφειλόμην· 1345

ἔαν γένη δὲ μὴ κακὴ νυνὶ γυνή,

ἐγὼ σ', ἐπειδὴν οὐμὸς υἱὸς ἀποθάνῃ,

λυσάμενος ἔξω παλλακὴν, ὦ χοιρίον.

νῦν δ' οὐ κρατῶ πω τῶν ἐμαυτοῦ χρημάτων,

νέος γάρ εἰμι καὶ φυλάττομαι σφόδρα. 1355

τὸ γὰρ ὑἷδιον τηρεῖ με, κᾶστι δύσκολον

κᾶλλως κυμινοπριστοκαρδαμογλύφον.

ταῦτ' οὖν περί μου δέδοικε μὴ διαφθαρῶ.

πατήρ γὰρ οὐδεὶς ἔστιν αὐτῷ πλὴν ἐμοῦ.

ὁδὶ δὲ καὐτὸς ἐπὶ σὲ κᾶμ' ἔοικε θεῖν. 1360

ἀλλ' ὥς τάχιστα στηῆθι τάσδε τὰς δετὰς

λαβοῦσ', ἵν' αὐτὸν τωθάσω νεανικῶς,

οἷοις ποθ' οὗτος ἐμέ πρὸ τῶν μυστηρίων.

ΒΔΕ. ὦ οὗτος οὗτος, τυφεδάν' <ἐμβρόντητέ τε>,

* νοσεῖς ἐρᾶν τ' ἔοικας ὠραίας—σοροῦ. 1365

οὗτοι καταπροίξει μὰ τὸν Ἀπόλλω τοῦτο δρῶν.

ΦΙΛ. ὥς ἡδέως φάγοις ἂν ἐξ ὄξους δίκην.

ΒΔΕ. οὐ δεινὰ τωθάζειν σε, τὴν αὐλητρίδα

τῶν ξυμποτῶν κλέψαντα;

ΦΙΛ. ποίων ξυμποτῶν;

τί ταῦτα ληρεῖς, ὥσπερ ἀπὸ—τύμβου πεσών; 1370

ΒΔΕ. νὴ τὸν Δί' αὕτη τοῦστι σοίγ' ἢ Δαρδανίς.

1354 πω Elmsl.: ὄρᾱ RV 1356 ὑἷδιον V: υἷδιον R (cp. Kühner-Blass *Gram.* i. p. 182): υἷδιον BC 1358 μου V: ἐμοῦ R: μοι Blaydes 1360 δὲ om. R 1361 δαίτας R: for AI = E cp. lines 298 cr. n., 967 Crit. App. 1363 οἷοις RV: οἷως BC 1363-4 ἐμέ . . οὗτος om. R 1365 νοσεῖς Ed.: ποθεῖς V: ποθεῖν R; for Π confused with N and Θ with C see line 128 cr. n. and Cob. *VL.* p. 6; so OCON = OΘEN Cob. *op. cit.* p. 358 || σωροῦ V 1366 τοῦτο R: ταυτὸ V: ταῦτα Suid. 1369 ποίων ξυμποτῶν; Elmsl.: ποίαν αὐλητρίδα RV; see Crit. App. 1371 τοῦστι Mein.: αὕτη πού 'στι τοιγ' (σοιγ' V) RV: ἢ σὴ Δ Blaydes

ΦΙΛ. οἴκ, ἀλλ' ἐν ἀγορᾷ τοῖς θεοῖς δᾷς κάεται.

ΒΔΕ. δᾷς ἦδε ;

ΦΙΛ. δᾷς δῆτ'. οὐχ ὁρᾷς ἐστιγμένην ;—

ᾶ ᾶ, τί μέλλεις δρᾶν ;

ΒΔΕ. ἄγειν ταύτην λαβὼν

ἀφελόμενός σε καὶ νομίσας σ' εἶναι σαπρὸν 1380

κούδεν δύνασθαι δρᾶν.

ΦΙΛ. ἄκουσόν νυν ἐμοῦ.

᾽Ολυμπίασιν ἡνίκ' ἐθεώρουν ἐγώ,

᾽Εφουδίῳ ἐμαχέσατ' ᾽Ασκώνδα καλῶς,

ἦδη γέρων ὦν· εἶτα τῇ πυγμῇ θενὼν

ὁ πρεσβύτερος κατέβαλε τὸν νεώτερον. 1385

πρὸς ταῦτα τηροῦ μὴ λάβῃς ὑπώπια.

ΒΔΕ. νῆ τὸν Δί' ἐξέμαθές γε τὴν ᾽Ολυμπίαν.

ΑΡΤΟΠΩΛΙΣ

ΑΡΤ. ἴθι μοι παράστηθ', ἀντιβολῶ πρὸς τῶν θεῶν

ὁδὶ γὰρ ἀνὴρ ἐστὶν ὃς μ' ἀπώλεσεν

τῇ δαδὶ παίων, καῖξέβαλεν ἐντευθενὶ

ἄρτους δέκ' ὀβολῶν κάπιθήκην τέτταρας. 1390

ΒΔΕ. ὁρᾷς ᾶ δέδρακας ; πράγματ' αὖ δεῖ καὶ δίκας

ἔχειν διὰ τὸν σὸν οἶνον.

ΦΙΛ. οὐδαμῶς γ', ἐπεὶ

λόγοι διαλλάξουσιν αὐτὰ δεξιοί·

ὥστ' οἶδ' ὅτιν' ταύτῃ διαλλαχθήσομαι. 1395

ΑΡΤ. οὔτοι μὰ τῷ θεῷ καταπροίξει Μυρτίας

1373 ἐσχισμένην Mein. : ἐσφιγμένην Usener (*Rh. Mus.* xxv. p. 582) 1380 σ' add. Hirsch. 1385 κατέβαλλε R

1386 ὑπώπιον V 1391 δέκα βαλὼν R || κἀπιθηκαν V

|| τεττάρων Dobree ; see Comm. 1395 διαλλαγήσομαι

vanLeeuwen, but see line 1421 n.

τῆς Ἀγκυλίωνος θυγατέρος καὶ Σωστράτης,
οὕτω διαφθείρας ἐμοῦ τὰ φορτία.

ΦΙΛ. ἔκουσον, ὦ γύναι· λόγον σοι βούλομαι
λέξαι χαρίεντα.

ΑΡΤ. μὰ Δία μή μοί γ', ὦ μέλε. 1400

ΦΙΛ. Αἴσωπον ἀπὸ δείπνου βαδίζονθ' ἐσπέρας
θρασεῖα καὶ μεθύση τις ὑλάκτει κύων.
κᾶπειτ' ἐκείνος εἶπεν, ὦ κύον κύον,
εἰ νῆ Δί' ἀντὶ τῆς κακῆς γλώττης ποθὲν
πυροὺς πρίαιο, σωφρονεῖν ἄν μοι δοκεῖς. 1405

ΑΡΤ. καὶ καταγελαῆς μου; προσκαλοῦμαί σ' ὅστις εἶ,
πρὸς τοὺς ἀγορανόμους βλάβης τῶν φορτίων,
κλητῆρ' ἔχουσα Χαιρεφῶντα τουτονί.

ΦΙΛ. μὰ Δί', ἀλλ' ἄκουσον, ἦν τί σοι δόξω λέγειν.
Λᾶσός ποτ' ἀντεδίδασκε καὶ Σιμωνίδης· 1410
ἔπειθ' ὁ Λᾶσος εἶπεν, ὀλίγον μοι μέλει.

ΑΡΤ. ἄληθες, οὗτος;

ΦΙΛ. καὶ σὺ δὴ μοι, Χαιρεφῶν,
γυναικὶ κλητεύων, ἔοικας θαψίνῃ
Ἵνοϊ κρεμαμένη πρὸς ποδῶν—Εὐριπίδου.

ΒΔΕ. ὁδὶ τις ἕτερος, ὡς ἔοικεν, ἔρχεται 1415
καλούμενός σε· τὸν γέ τοι κλητῆρ' ἔχει.

ΚΑΤΗΓΟΡΟΣ

ΚΑΤ. οἴμοι κακοδαίμων. προσκαλοῦμαί σ', ὦ γέρον,
ὑβρεως.

1401 ἄσωπον V 1405 δοκοῖς ΒΔ Suid. erroneously;
cp. Cob. VL. p. 92, Ruth. NP. p. 446 1410 A Palmer
thinks that a line was lost after this, e.g. νικᾶν δ' ἔκριναν οἱ
βραβῆς Σιμωνίδην 1411 μέλλει V 1413 κλητεύων,
ἔοικας Dobree: ἔοικας C: κλητεύειν ἐοικῶς RV, ἐοικῶς being un-
Attic

- ΒΔΕ. ὕβρεως ; μή, μὴ καλέσῃ πρὸς τῶν Θεῶν.
 ἐγὼ γὰρ ὑπὲρ αὐτοῦ δίκην δίδωμί σοι,
 ἣν ἂν σὺ τάξῃς, καὶ χάριν προσείσομαι. 1420
- ΦΙΛ. ἐγὼ μὲν οὖν αὐτῷ διαλλαχθήσομαι
 ἐκῶν· ὁμολογῶ γὰρ πατάξαι καὶ βαλεῖν.
 ἀλλ' ἐλθὲ δευρί· πότερον ἐπιτρέπεις ἐμοί,
 ὃ τι χρή μ' ἀποτείσαντ' ἀργύριον τοῦ πράγματος
 εἶναι φίλον τὸ λοιπόν, ἢ σύ μοι φράσεις ; 1425
- ΚΑΤ. σὺ λέγε. δικῶν γὰρ οὐ δέομ' οὐδὲ πραγμάτων.
- ΦΙΛ. ἀνὴρ Συβαρίτης ἐξέπεσεν ἐξ ἄρματος,
 καὶ *πῶς κατεάγῃ τῆς κεφαλῆς *οἷι σφόδρα·
 ἐτύγχανεν γὰρ οὐ τρίβων ὦν ἵππικῆς.
 κᾶπειτ' ἐπιστὰς εἶπ' ἀνὴρ αὐτῷ φίλος· 1430
 ἔρδοι τις ἦν ἕκαστος εἰδεῖν τέχνην.
 οὕτω δὲ καὶ σὺ παράτρεχ' εἰς τὰ Πιττάλου.
- ΒΔΕ. ὁμοιά σοι καὶ ταῦτα τοῖς ἄλλοις τρόποις.
- ΚΑΤ. ἀλλ' οὖν σὺ μέμνησ' οὗτος ἀπεκρίνατο.
- ΦΙΛ. ἄκουε, μὴ φεῦγ'. ἐν Συβάρει γυνή ποτε 1435
 κατέαξ' ἐχῖνον—
- ΚΑΤ. ταῦτ' ἐγὼ μαρτύρομαι.
- ΦΙΛ. οὐχῖνος οὖν ἔχων τιν' ἐπεμαρτύρατο·
 εἶθ' ἡ Συβαρίτις εἶπεν, αἰ ναὶ τὰν κόραν
 τὰν μαρτυρίαν ταύταιν ἑάσας ἐν τάχει

1418 καλέσῃ Reiske : καλέσης RV 1420 πρὸς εἶσομαι
 Dind., vanLeeuwen needlessly ; see Comm. 1421 δια-
 λεχθήσομαι R : διαλλαγήσομαι vanLeeuwen erroneously ; see
 Comm. 1423 πότερον Bent. : πρότερον RV 1424 ἀπο-
 τήσαντ' R || τραύματος ΒΔ vanLeeuwen 1428 πῶς . .
 οἷι Ed. : πῶς . . μέγα R : μεγάλ' V 1432 I propose σύ γ'
 ἀπότηρεχ', see Comm. || ὡς τοὺς Πιττάλου Elmsl., cp. *Ach.* 1222 :
 εἰς τοῦ Πιττάλου Cob. *VL.* p. 213, which is questionable Greek
 1433 σου V 1434 οὗτος Mein. : αὐτὸς RV 1438
 The codd. give the Attic forms εἰ κτλ.

ἐπίδεσμον ἐπρίω, νοῦν ἂν εἶχες πλείονα. 1440

ΚΑΤ. ὕβριζ', ἕως ἂν τὴν δίκην ἄρχων καλῇ.

ΒΔΕ. οὔτοι μὰ τὴν Δήμητρ' ἔτ' ἐνταυθοῖ μενεῖς,
ἀλλ' ἀράμενος οἶσω σε.

ΦΙΛ. τί ποεῖς ;

ΒΔΕ. ὅ τι ποιῶ ;

εἶσω φέρω σ' ἐντεῦθεν· εἰ δὲ μή, τάχα
κλητῆρες ἐπιλείψουσιν τοὺς καλουμένους. 1445

ΦΙΛ. Αἶσωπον οἱ Δελφοί ποτ'—

ΒΔΕ. ὀλίγον μοι μέλει.

ΦΙΛ. φιάλην ἐπηγιῶντο κλέψαι τοῦ θεοῦ·
ὁ δ' ἔλεξεν αὐτοῖς, ὡς ὁ κἀνθαρός ποτε—

ΒΔΕ. οἴμ' ὡς ἀπολῶ σ' αὐτοῖσι τοῖσι κανθάροις.

ΠΑΡΑΒΑΣΙΣ ΧΟΡΟΥ II

ὦδὴ

ΗΜΙΧ. πολλάκις δὴ 'δοξ' ἐμαυτῷ δεξιὸς πεφυκέναι, [1265]
καὶ σκαιὸς οὐδεπώποτε·

ἀλλ' Ἀμυνίας ὁ Σέλλου μᾶλλον οὐκ τῶν Κρω-
βύλων

οὔτος, ὃν γ' ἐγὼ ποτ' εἶδον ἀντὶ μήλου καὶ ῥοᾶς
δειπνοῦντα μετὰ Λεωγόρου.

πεινῇ γὰρ ἦπερ Ἀντιφῶν. [1270]

ἀλλὰ πρεσβεύων γὰρ εἰς Φάρσαλον ὥχετ'· εἴτ'
ἐκεῖ

μόνος μόνοις τοῖς Πενέσταισι ξυνῇν

1440 For vanLeeuwen's λῶνα see Crit. App. 1442

Δήμητραν V || ἐνταυθι edd. ; but see Comm. 1443 οἶσω

RV : εἶσω σε Reisig : ἐγὼ σε Dind. : ἔγωγε ΒΔ 1445 ἐπι-

κλητῆρες λείψουσιν V 1449 ἀπολῶ σ' Reiske : ἀπολείς

RV || τοῖς RV 1265 ἀμ' αὐτῷ V 1267 κρωβύλου R

1268 οὔτος ὦν V || ῥοᾶς G Brunck : ῥοῖας R : ῥοᾶς V

τοῖς Θετταλῶν, αὐτὸς πενέστης ὢν ἔλαττον οὐ-
δενός.

ἐπίρρημα

ὦ μακάρι' Αὐτόμενες, ὥς σε μακαρίζομεν, [1275]
παῖδας ἐφύτευσας ὅτι χειροτεχνικωτάτους,
πρῶτα μὲν ἅπασι φίλον ἄνδρα τε σοφώτατον,
τὸν κιθαραοιδότατον, ᾧ χάρις ἐφέσπετο·
τὸν δ' ὑποκριτὴν ἕτερον, ἀργαλέον ὡς σοφόν·
εἶτ' Ἀριφράδην, πολὺ τι θυμοσοφικώτατον. [1280]
ὄντινά ποτ' ὤμοσε μαθόντα παρὰ μηδενός,
ἀλλ' ἀπὸ σοφῆς φύσεος αὐτόματον ἐκμαθεῖν

* * * *

δ'ΝΤΩΔΗ

* * * *

δ'ΝΤΕΠΙΡΡΗΜΑ

* * * *

εἰσὶ τινες οἳ μ' ἔλεγον ὡς καταδιηλλάγην,
ἥνίκα Κλέων μ' ὑπετάραττεν ἐπικείμενος [1285]
καί με κακίσας ἔκνισε· κᾶθ' ὅτ' ἀπεδειρόμην,
οὐκτὸς ἐγέλων μέγα κεκραγότα θεώμενοι,
οὐδὲν ἄρ' ἐμοῦ μέλον, ὅσον δὲ μόνον εἰδέναι,
σκωμμάτιον εἶποτέ τι θλιβόμενος ἐκβαλῶ.

1273 τοῖς Θετταλῶν RV: τῶν Δ Brunck || ἔλαττον
Bent.: ἐλάττων RV 1278 ὦ R: αἰ V || ἐφέσπετο R
1282 rejected by Bothe || φύσεος Bent.: φύσεως RV 1284
See Crit. App. 1285 ὑπετάραττεν R 1286 κακίσας
Briel, Ed.: κατέκνιζε μάλα vanHerwerden: κακίας Müller-
Strüb.: καί με κακίσταις ἔκνισε RV 1287 So B Ald.,
Brunck: ἐκ τότε ἐγέλων Bachm.: ἐκτὸς . . μ' οἱ θεώμενοι
RV; see Crit. App.

ταῦτα κατιδὼν ὑπό τι μικρὸν ἐπιθήκισα· [1290]
εἶτα νῦν ἐξηπάτηκεν ἡ χάραξ τὴν ἄμπελον.

ΕΞΟΔΟΣ

- ΣΩΣ. νῆ τὸν Διόνυσον ἄπορά γ' ἡμῖν πράγματα
δαίμων τις εἰσκεκύκληκεν εἰς τὴν οἰκίαν. 1475
ὁ γὰρ γέρων ὥς ἔπιδιὰ πολλοῦ χρόνου
ἤκουσέ τ' αὐλοῦ, περιχαρὴς τῷ πράγματι
ὀρχούμενος τῆς νυκτὸς οὐδὲν παύεται
τάρχαϊ' ἐκείν' οἷς Θέσπιδις ἠγωνίζετο·
καὶ τοὺς τραγωδοὺς φησιν ἀποδείξειν κρόνους 1480
τοὺς νῦν διορχησάμενος ὀλίγον ὕστερον.
- ΦΙΛ. τίς ἐπ' αὐλείοισι θύραις θάσσει;
ΣΩΣ. τουτὶ καὶ δὴ χωρεῖ τὸ κακόν.
- ΦΙΛ. κληῖθρα χαλάσθω τάδε. καὶ δὴ γὰρ
σχήματος ἀρχή— 1485
- ΣΩΣ. μᾶλλον δέ γ' ἴσως μανίας ἀρχή.
- ΦΙΛ. πλευρὰν λυγίσαντος ὑπὸ ῥύμης·
οἶον μυκτῆρ μυκᾶται καὶ
σφόνδυλος ἀχεί.
- ΣΩΣ. πῖθ' ἐλλέβορον.
- ΦΙΛ. πτήσσει Φρύνιχος ὥς τις ἀλέκτωρ, 1490
- ΣΩΣ. τάχα βαλλήσεις—

1290 ταῦτα BC : ταυτὶ RV 1291 ἐξηπάτηκεν Blaydes :
ἐξηπάτησεν RV 1474 RV insert τὰ before πράγματα
1475 εἰσκεκύκληκεν Reiske 1481 τοὺς νῦν Bent. : τὸν νοῦν
RV (sec. Bekk.) 1482 αὐλείοισι V 1487 ῥύμης
Lobeck : ῥώμης RV : ὑπαὶ of B Ald. is probably due to ignorance
of the lengthening of ο in arsis before ρ 1490 πλήσσει
Bent. ; but the present (in simple verbs) is not found till
late Greek (Veitch p. 485) : πτήσει V || ὅς τις V (sec. Bekk.)
1491 βαλλήσει Bergk : βαλλήση R : βαλήσεις V

ΦΙΛ. σκέλος οὐράνιον γ' ἐκλακτίζων,

ΣΩΣ. πρωκτὸς χάσκει.

ΦΙΛ. κατὰ σαντὸν ὄρα.

νῦν γὰρ ἐν ἄρθροισι τοῖς ἡμετέροις

στρέφεται χαλαρὰ κοτυληδών.

1495

οὐκ εὔ;

ΒΔΕ. μὰ Δί' οὐ δῆτ', ἀλλὰ μανικὰ πράγματα.

ΦΙΛ. φέρε νυν ἀνείπω κἀνταγωνιστὰς καλῶ.

εἴ τις τραγῳδὸς φησιν ὀρχεῖσθαι καλῶς,

ἐμοὶ διορχησόμενος ἐνθάδ' εἰσίστω.

φησὶν τις, ἢ οὐδεῖς;

ΒΔΕ. εἷς γ' ἐκεινοσὶ μόνος.

1500

ΦΙΛ. τίς ὁ κακοδαίμων ἐστίν;

ΒΔΕ. υἱὸς Καρκίνου

ὁ μέσατος.

ΦΙΛ. ἀλλ' οὗτός γε καταποθήσεται.

ἀπολῶ γὰρ αὐτὸν ἐμμελείᾳ—κονδύλου.

ἐν τῷ ῥυθμῷ γὰρ οὐδέν ἐστ'.

ΒΔΕ. ἀλλ', ὦξυρέ,

ἕτερος τραγῳδὸς Καρκινίτης ἔρχεται,

1505

ἀδελφὸς αὐτοῦ.

ΦΙΛ. νῆ Δί' ὠψώνηκ' ἄρα.

ΒΔΕ. μὰ τὸν Δί' οὐδέν γ' ἄλλο πλὴν γε καρκίνους.

προσέρχεται γὰρ ἕτερος αὖ τῶν Καρκίνου.

ΦΙΛ. τουτὶ τί ἦν τὸ προσέρπον; ὀξίς, ἢ φάλαγξ;

ΒΔΕ. ὁ πινοτήρης οὗτός ἐστι τοῦ γένους,

1510

[ὁ σμικρότατος, ὃς τὴν τραγῳδίαν ποεῖ.]

1492 γ' om. RV 1495 κοτυλιδών V 1496 σχή-
ματα vanLeeuwen; but πράγματα is proved by Ach. 1141-2
1497 καταγωνιστὰς V 1502 μεσαίτατος R 1506
ὠψώνηκ' RV 1509 φάλαξ R 1510 πινοτήρης RV:
πινοτήρης Ald., edd. 1511 rightly condemned by Hamak.

ΦΙΛ. ὦ Καρκίν', ὦ μακάριε τῆς εὐπαιδίας·
 ὅσον τὸ πλῆθος κατέπεσεν τῶν—ὀρχίλων.
 ἀτὰρ καταβατέον γ' ἐπ' αὐτοὺς μοι· σὺ δὲ
 ἄλμην κύκα τούτοισιν, ἣν ἐγὼ κρατῶ. 1515

ΕΞΟΔΙΟΝ ΧΟΡΟΥ

<ΚΟΡ.> φέρε νυν ἡμεῖς αὐτοῖς ὀλίγον συγχωρήσωμεν
 ἅπαντες,
 ἵν' ἐφ' ἡσυχίας ἡμῶν πρόσθεν βεμβικίζωσιν
 ἑαυτούς.

ΣΤΡΟΦΗ

ΧΟΡ. ἄγ', ὦ μεγαλώνυμα τέκνα
 τοῦ θαλασσίοιο,
 πηδᾶτε παρὰ ψάμαθον 1520
 καὶ θῖν' ἄλὸς ἀτρυγέτου καρίδων ἀδελφοί.

ΕΝΤΙΣΤΡΟΦΗ

ταχὺν πόδα κυκλοσοβεῖτε,
 καὶ τὸ Φρυνίχειον
 ἐκλακτισάτω τις, ὅπως 1525
 ἰδόντες ἄνω σκέλος ὥζωσιν οἱ θεαταί.

ΕΠΩΔΟΣ

στρόβει, περίβαινε κύκλῳ καὶ γάστρισον σεαυτόν,
 ῥίπτε σκέλος οὐράνιον· βέμβικες ἐγγενέσθων. 1530

1514 μοι· σὺ δὲ Herm.: μ' ὤζυρέ RV (sec. Bekk.)
 1518—20 om. R, but inserted on margin (man. rec.) 1519
 θαλασσίοιο Dind.: θαλασσίου θεοῦ Bergk, Mein.: θαλα(σ)σίλου
 RV 1521 ἀτρυγέτου Dind.: ἀτρυγέτοιο RV (no doubt
 from line 1519) 1523 κυκλοσοβεῖτε Dind.: πόδ' ἐν
 κύκλῳ σοβεῖτε RV: στροβεῖτε γρ. σοβεῖτε V 1526 ἵνα
 ῥίπτοντος Blaydes needlessly; see Comm. 1528 περίβαινε
 Blaydes: παράβαινε RV 1530 γενέσθων V

καὐτὸς γὰρ ὁ ποντομέδων ἄναξ πατήρ προσέρπει
 ἡσθεὶς ἐπὶ τοῖσιν ἑαυτοῦ παισὶ, τοῖς τριόρχαις.
 ἀλλ' ἐξάγετ', εἴ τι φιλεῖτ', ὀρχούμενοι θύραζε 1535
 ἡμᾶς παχύ· τοῦτο γὰρ οὐδεὶς πω πάρος δέδρακεν,
 ὀρχούμενον ὅστις ἀπήλλαξεν χορὸν τρυγῶδῶν.

1534 τοῖς τριόρχαις B: τοῖσι τριόρχοις RV 1537
 ὀρχούμενός τις R

COMMENTARY

ATHENS—A STREET

THE temporary wooden background (*προσκήμιον*),¹ a painted representation of a house of two storeys (cp. lines 379, 396), is flanked on one side by a stable (line 179), and, possibly, on the other by a kitchen.² There are two modes of exit (lines 153 n., 334), and at least one window in the upper storey (line 379). On the flat roof of the house, which is enveloped in a net (line 131), a tall man is reclining asleep. In front of the house, on the stage (*ὀκρίβας* AMüller *op. cit.* p. 53), if stage there was (cp. line 1342 n.), or in the *προπύλαια* (Dörpfeldt *d. gr. Theater* p. 208), two slaves are lying in somnolent attitudes. They are armed with *ὀβελισκοί* (line 364), and are obviously sentinels (*σκοπιωροῦνται* line 361). The time is midnight, or a little before dawn (*ὄρθρος βαθύς* line 216 n.).

The contrivance called the *προσκήμιον* (line 68 n.) was employed for the first time by Aeschylus in the *Agamemnon*, and by Euripides in the *Phoenissae* (lines 89, 193) and *Supplikes* (line 1015). In the *Acharneis* (line 262) the wife of Dicaeopolis watches the phallic procession from the roof, and in the *Nubes* (line 1502) Strepsiades ascends the roof of the *φροντιστήριον*. Again, in the *Lysistrata* the women appear on the tiles of the Acropolis, and the rest of the building is represented by the painted panels of the *προσκήμιον* (Dörpfeldt *op. cit.* p. 371).

Scene-painting (*σκηνογραφία*) was introduced by Agatharchus in 458 B.C., when Aeschylus contended with his *Oresteia*.³

¹ See Jebb *Diet. Ant.* ii. 812 a. The *προσκήμιον*, a wooden building twelve feet high, was erected in front of the *σκηνή* (cp. Dörpfeldt *op. cit.* p. 384 for a representation, and *ibid.* pp. 290 seqq.: AMüller *die griech. Bühnenalter.* p. 50 confuses this with the *σκηνή*).

² EDroysen *Quaest. de Aristoph. re scaenica* p. 46.

³ Vitruvius vii *Prac.* 11, AMüller *op. cit.* p. 116. Aristotle (*Poet.* 1449 a)

Before that date, it is probable that there was no σκηνή or προσκήμιον at all, and that the spectators stood in a circle round the chorus and actors (vWilamowitz *Hermes* xxi. p. 597; AMüller *Philol.* Suppl. B vi. p. 6; Dörpfeldt *op. cit.* pp. 25 seqq., 367 seqq.).

The Athenians were not studious of preserving illusion in their scenic effects. For example, in the *Vespae*, as in Euripides's *Electra*, Aristophanes's *Nubes*, *Ecclesiazusae* and *Lysistrata*, the spectators are informed that it is night, although the sun is shining,¹ and in the *Acharneis* (line 1141) Lamachus exclaims νίφει, βαβαιάξ, although there were no stage contrivances for producing this effect.

The costume of Early Comedy is generally held to be known from the figures of the φλύακες depicted on some vases found in South Italy, one of which is believed to represent the beginning of the *Ranae*,² but Zieliński and Heydemann have recently shown that this identification is erroneous.³ The most that can be said is that the artist was influenced by a recollection of Xanthias's get-up. There is nothing to prove that a phallus,⁴ even of a more decent type, was worn by the actors in Aristophanes, except perhaps in the scurrilous Episodes, such as the end of the *Vespae*. Such a custom is in itself improbable, and is disproved by *Nubes* 538. Probably the comic dress did not differ materially from that of ordinary citizens and slaves, except that tights (σωμάτια) were worn underneath.⁵ Sometimes these were the only garments, as e.g. in *Aves* 934, after the slaves had given away their jerkins (σπολάδες).

1. οὔτος, 'ho there, I say!' An impatient address to one who is not attending. It is found in Tragedy, Soph. *Aj.* 71 (used by Athena), Eur. *Med.* 922, and is very common in Comedy (1) in an interrogation, οὔτος (αὐτή), τί πᾶσχεις; *Av.* 1044, *Lys.* 880, οὔτος, τί βοᾷς; *Vesp.* 749, οὔτος, τίς εἰ σύ; 144, ἄλλῃθες, οὔτος; 1412, etc.; (2) with an imperative, οὔτος, ἐγείρου line 395, ἐπίσχεις, οὔτος 829, etc.; (3) in an exclama-

ascribes the introduction of scene-painting to Sophocles. For an attempt to reconcile these apparently divergent views see Jebb *Dict. Ant.* ii. 816^a, Dörpfeldt *op. cit.* pp. 200-1, and the discussion in Nieiahr *Quaest. Aristoph. scaenicae* p. 7 n. 3.

¹ AMüller *op. cit.* p. 111, Nieiahr *op. cit.* p. 7.

² OMüller *Archaeol.* pp. 390-7, Wieseler *Denkm. d. Bühnenwesens* p. 25.

³ Zieliński *Quaest. Comicae* pp. 28-33, Heydemann *die Phlyakendarst. auf gemalten Vasen* 1886, Dörpfeldt *d. gr. Theater* pp. 311 seqq.

⁴ See AMüller *op. cit.* p. 247.

⁵ AMüller *op. cit.* p. 247; Zieliński *op. cit.* p. 33 disbelieves in their use in the age of Aristophanes.

tion, ὦ *μιαρὸς οὗτος* line 900, ὦ *οὗτος* 1364, *οὗτος* alone 1234, etc. When *σύ* is added 'there is a certain roughness in the phrase' (Soph. *OC.* 1627 Jebb), Soph. *OT.* 532, 1121, Eur. *Hec.* 1280, Aristoph. *Ach.* 564, *Vesp.* 854, *Thesm.* 224, 610, *Lys.* 728, *Ecccl.* 1049 (see vanL. App. I). *ὁ δαίνα* is similarly used in an address in Middle Comedy; cp. Antiphan. 139 *ὁ δαίνα* *Ἰάπυξ, κέρασον εὐζωρέστερον*, and Koek on Pherecr. 55.

πάσχεις, 'what ails you?' 'what has come to you?' 'quae te dementia cepit? quae te intemperiae tenent?' (Cobet). The Greeks said *τί πάσχεις*; ὦ *τί πάσχεις*; *τί πέπονθας*; (cp. lines 267, 995) 'ad eum quem stulte aut temere aut perperam agentem aliquid viderent' (Cobet *Misc. Crit.* p. 150). It is somewhat less direct than *τί δρᾶς*, but can be interchanged with it; so *τί πάθω*; *τί δὲ δρῶ*; are combined Aesch. *Sept.* 1049, Soph. *Trach.* 973 (vWilam. *Heracl.* ii. p. 154). Good instances are Eur. *Ion* 436 *νουθετητέος δέ μοι | Φοῖβος τί πάσχει*; *παρθένους βία γαμῶν | προδίδωσιν* 'what has come to him,' which differs little from *τί δρᾶ*, *Heracl.* 176 *μηδ' ὅπερ φιλεῖτε δρᾶν | πάθης σὺ τοῦτο, τοὺς ἀμείνονας παρὸν | φίλους ἐλέσθαι τοὺς κακίονας λάβης*, *Med.* 879 *τί πάσχω, θεῶν ποριζόντων καλῶς*; So *τί παθῶν* 'how comes it that' = *τί δράσας* (*HF.* 1136, 1188, *Rhes.* 725). *τί πάθω* 'how can I help it?' = *τί δράσω*; Cp. *Av.* 1432 *τί γὰρ πάθω; σκάπτειν γὰρ οὐκ ἐπίσταμαι*, *Nub.* 798 *ἀλλ' οὐκ ἐθέλει γὰρ μανθάνειν, τί ἐγὼ πάθω*; *Lys.* 884. See further line 251 n.

2. *φυλακὴν καταλύειν*: *χαριεντιζόμενος ἀντὶ τοῦ φυλάσσειν* schol. R. 'Instead of saying "I get a lesson in night-duty" he says "I get a lesson in shirking night-duty"' (Ruth.). So Symmachus explains it: *ἀποκοιμᾶσθαι ἐπὶ τῆς φυλακῆς, καταλιπεῖν τὴν τάξιν* (schol. R). That this is the meaning is shown by the context, and by Arist. *Pol.* 1308 a 29 which is a reminiscence of Aristophanes, viz. ὥστε δεῖ τοὺς τῆς πολιτείας φροντίζοντας φόβους παρασκευάζειν, ἵνα φυλάττωσι καὶ μὴ καταλύωσιν ὥσπερ νυκτερίνην φυλακὴν τὴν τῆς πολιτείας τήρησιν. *καταλύειν φυλακὴν* cannot easily mean (1) 'to come off duty' 'to relieve guard' (as Merry, Graves take it), as the aor. would be required, or (2) 'to rest at one's post' (Richter), for the acc. raises difficulties, although it might be defended by Aesch. *Ag.* 2 *φρουρᾶς ἐτείλας μῆκος ἦν κοιμώμενος κτλ.*

3. *ἄρα* is inferential, 'ita tamen ut sit graviter asseverantis vel exclamantis' (Bachm. *Spec.* p. 5), as in line 839, *Av.* 161 *ὕμεις μὲν ἄρα ζῆτε νυμφίων βίον*, not as *ἄρα* in lines 451, 664. The inference from Xanthias's negligence is that he has a long-

standing grudge against his ribs ὅπερ ἀποδώσει μαστιγωθεὶς δηλονότι (schol. R).

προῦφέλλεις: this compound occurs but once elsewhere in Aristophanes, viz. *Lys.* 648 ἄρα προῦφέλλω τι χρηστὸν τῇ πόλει παραινέσαι; cp. also Herod. v. 82, Thuc. i. 32, Antiphon *de caede Herod.* 6, Dem. 539. 18, Eur. *IT.* 523, *Heracl.* 241. The true imperf. is found in Antiphon l.c. εἴπερ προῦφέλλετο αὐτῷ κακόν. Rogers's interpretation, 'your ribs have a grudge against you' i.e. for risking a beating, is defended by Eur. *IT.* l.c. κἀμοὶ γάρ τι προῦφέλλει κακόν = 'I too have a debt to settle with her,' but is less simple. κακόν may be used like *malum* in the Latin Comic drama for a 'drubbing.'

4. **ἄρα . . γε** = 'don't you really know what kind of brute we are watching?' A not infrequent use of these particles which has survived two thousand years (Modern Greek ἐφθάσαμεν ἄρά γε; = 'have we really arrived?'). Cp. line 1336, *Nub.* 465, *Av.* 668, 1221, where γε immediately follows ἄρα: it is separated from it in *Pax* 114, *Av.* 308, *Plut.* 546 (Bachm. *Spec.* p. 3). ἄρα expects an affirmative reply, as in line 1336, *Pax* 479, *Nub.* 1329, *Av.* 1246 (Bachm. *Spec.* p. 4), Soph. *OC.* 753 ἄρ' ἄθλιον τοῦνιδος . . ὠνείδισ' εἰς σὲ κἀμέ; but it expresses a certain amount of ironical doubt, and not confident assurance as in *Ach.* 76, *Nub.* 805, *Lys.* 387. *num* is often so used in Latin.

κνώδαλον: κυρίως ἐπὶ τοῦ θαλαττίου θηρίου (schol. V); of men Cratin. 233 τρία κνώδαλ' ἀναιδῆ, of women *Lys.* 476, of donkeys Pind. *P.* x. 36. Its origin is unknown, but a scholiast characteristically suggests παρὰ τὸ κυσὶν ἀλίσκεσθαι.

5. **ἀπομερμηρίσαι**, 'I know, but I am anxious to forget my teen for a trice'; cp. Thuc. ii. 61. 4 ἀπαλγεῖν, 46 ἀπολοφύρεσθαι, Theocr. xiv. 50 καὶ μὲν ἀποστέρξαιμι, τὰ πάντα κεν εἰς δέον ἔρποι. **μέρμηρα**, a ludicrously affected word in this context, is said to have had two senses, viz. φροντὶς καὶ ὁ πρὸ ἔω ὕπνος (schol. R). This note is supported by Hesych. μέρμηρα· ἡ εἰς ὕπνον καταφορά, καὶ φροντὶς, and Phrynichus, Bekk. *Anecd.* 28. 4 ἀπομερμηρίσαι = ἀπονυστάξαι· μέρμηρα γὰρ ἡ εἰς ὕπνον καταφορά (quoted by Rutherford). The verb has been translated 'to snooze,' but the grammarians' glosses are suspiciously pat, and are unsupported by external evidence. The humour of the present passage requires that the explanation of the slaves' actions should be postponed as long as possible. They both exhibit a ludicrous anxiety to avoid the brutal directness of the word 'sleep,' and are fertile in allusive descriptions of

their state. When sleep is at last mentioned (line 9) it is fathered upon no less a person than Sabazius.

6. 'Very good; risk it: for I also am just feeling a certain sweetness pouring over my eyelids.'

δ' οὖν yields unwilling assent, cp. line 1154 n., *Nub.* 39, Soph. *El.* 891, *Trach.* 1157, *Aj.* 114 σὺ δ' οὖν χρῶ χειρί = 'use thou violence (if thou must),' *OC.* 1205 ἔστω δ' οὖν ὅπως ὑμῶν φίλον, and Blaydes on *Ach.* 186.

παρακινδύνευε: παρ' ὑπόνοιαν εἶπε, δέον εἰπεῖν κατακοιμῶ, ἐπεὶ ἤμελλε μαστίγῃσθαι, εἰάν κοιμηθῇ (schol. V). For παρακινδυνεύειν of foolish rashness cp. *Ran.* 99 ῥῆμα . . παρακεκινδυνευμένον 'risqué,' *Ach.* 645.

καὶ τοῦ γ' ἐμοῦ: 'more probably governed by καταχεῖται, κατὰ τοῖν κόραιν giving further definiteness' (Graves). Rather, governed by κόραιν, as line 713 and *Lys.* 552 ἡμερον ἡμῶν κατὰ τῶν κόλπων . . καταπνεύσῃ are exactly parallel; cp. further *Eq.* 1091-4. In repeating the preposition Aristophanes obeys a law that was gradually becoming more stringent in prose.¹

The position of αὐτοῦ is also quite regular. In Aristophanes ἐμοῦ, σοῦ, αὐτοῦ, ἡμῶν κτλ. are treated as partitives and placed (unlike the reflexive) immediately before the article or after the subst. If there is a prep. they may be placed before it, e.g. lines 394, 487, 713, *Eq.* 910, *Nub.* 466. They are placed between the article and the subst. only when another word intervenes, *Ran.* 485 εἰς τὴν κάτω μου κοιλίαν. Hence in *Lys.* 416 τῆς μου γυναικός must be μου τῆς γυναικός. GHermann violated this law on *Eq.* 503 τοῖς ἡμῶν ἀναπαλστοῖς, which ought to be τοῖς ἡμετέροις ἀναπαλστοῖς (Bachm. *Conj.* p. 93).

γε belongs to ἐπεὶ but emphasises αὐτοῦ, cp. lines 79, 84, 319 (Bachm. *Spec.* p. 9).

7. κατὰ τοῖν κόραιν: when κατὰ signifies the place 'ubi motus desinit, sive quo aliquid tendit' (Sobol. *Praep.* p. 131) it invariably depends upon a verb compounded with the same prep., e.g. *Eq.* 1094, *Nub.* 177, *Av.* 464, *Lys.* 552. The only exceptions are *Pax* 525 and *Thesm.* 60, which are corrupt; cp. line 1215 n. In *Eq.* 1091, *Nub.* 74 ἀλλ' ἵππερόν μοι κατέχεεν τῶν χρημάτων, the simple gen. is used.

¹ There are 40 instances of this construction in Homer, but only 8 in Aeschylus, 17 in Sophocles. Euripides first made it common in verse (100 instances). There are 130 instances in Aristophanes, and 170 in Antiphon, Andocides, Thucydides (Momms. *Beiträge* p. 762). In the case of verbs compounded with ἐκ the prep. is always repeated except in Tragic parodies (Bachm. *Conj.* p. 78). Line 1230 is easily corrected (see crit. n.).

καταχέεται, ‘‘the honey-heavy dew of slumber’’ (*Julius Caesar* II. i. 230) is beginning to steal over my eyes.’ Cp. line 713. Pind. *P.* i. 11 κελαινῶπιν δ’ ἐπὶ οἱ νεφέλαν | ἀγκύλῳ κρατὶ, γλεφάρων ἀδὺ κλαῖστρον κατέχευας, Archil. *Frg.* 103 πολλήν κατ’ ἀχλὺν ὀμμάτων ἔχευεν: see Crit. App.

8. ‘Do you mean to tell me that you are really a lunatic, or Corybant-mad?’

ἀλλ’ ἦ: ἦ asks the question and ἀλλά marks surprise, Soph. *Philoct.* 414 (Jebb), Eur. *Alc.* 58 πῶς εἶπας; ἀλλ’ ἦ καὶ σοφὸς λέληθας ὦν; this conjunction of particles occurs 7 times in Aristophanes (Bachm. *Spec.* p. 16), viz. *Ach.* 424, 426, *Frg.* 125, 198 (?), 607, *Thesm.* 97. The interrogative use must be carefully distinguished from (1) the non-interrogative, *Ach.* 1111 ἀλλ’ ἦ τριχόβρωτες τοὺς λόφους πον κατέφαγον, *Lys.* 928, *Thesm.* 97 = *profecto* (codd. ἦ); and (2) from ἀλλ’ ἢ which has two uses, (a) = ἢ after a neg., *Eq.* 1397, *Vesp.* 984, *Pax* 476, and (b) *Eq.* 780, 953 ἀλλ’ ἢ οὐ καθορῶ = εἰ μή, *Ran.* 439 (Bachm. *Spec.* pp. 15-6). Codd. continually confuse ἀλλ’ ἦ and ἀλλ’ ἢ, as here.

ἐτεόν: always scanned υ υ υ; = *revera*, ἀληθῶς (Suid.). ‘Dubitanter quaerentis, qui usus sermonis vulgaris proprius fuisse videtur’ (Bachm. *Spec.* p. 13). It is placed, as here, in a double question at the end of the first clause in *Eq.* 1246 πότερον ἐν ἀγορᾷ | ἤλλαντοπώλεις ἐτεὸν ἢ ’πὶ ταῖς πύλαις; Elsewhere it is placed (1) at the beginning, *Ach.* 609, *Eq.* 32, *Nub.* 35, *Av.* 393, or (2) at the end, *Vesp.* 184, 836: rarely between the interrog. and the voc., *Ach.* 322, *Nub.* 93, 1502. It is not found in the other Comic poets.

κορυβαντιᾶν: τὸ κορύβασι κατέχεσθαι (schol. R). Verbs in -ᾶν or -ιᾶν seem to denote (1) disease, ἐτερεγκεφαλᾶν ‘to be mad’ *Frg.* 778, σιβυλλιᾶν *Eq.* 61, φαρμακᾶν ‘to suffer from poison,’ χαλαζᾶν *Eq.* 381, ναυτιᾶν κτλ.: (2) diseased appetite, σοφιστιᾶν, κλαυσιᾶν ‘to itch for a thrashing’ *Plut.* 1099, μαθητιᾶν, βινητιᾶν κτλ.: (3) production of sounds, mechanical operations and the like, μηχανᾶν, γοᾶν κτλ. (Brugmann *Comparat. Gram.* iv. p. 295 ET.). Some of these forms are due to false analogy, e.g. βινητιᾶν to μαθητιᾶν.

A complete list of these verbs is given by Ruth. *NP.* p. 153; see also Blaydes on *Nub.* 183, Kühner-Blass *Gram.* ii. p. 264.

To explain Xanthias’s question, we must suppose that after line 7 there was a silence of some duration. Then Sosias, in his endeavour to rouse himself, stretches his limbs energetically. The wild movement of his arms, usually a sign of madness (cp. line 642, *Ran.* 922), reminds Xanthias of the rapid gesticulations

of the Corybantes during the *θρόνωσις*, cp. Plato *Euthycl.* 277 D (τῷ ξένῳ περὶ σὲ ποιεῖτον) ταῦτόν ὅπερ οἱ ἐν τῇ τελετῇ τῶν Κορυβάντων, ὅταν τὴν θρόνωσιν ποιῶσι περὶ τοῦτον δὴ ἂν μέλλωσι τελεῖν· καὶ γὰρ ἐκεῖ χορεία τίς ἐστι καὶ παιδιὰ (see LCPurser *Dict. Ant.* ii. 298^b, and Marindin *ibid.* ii. 593^a). This kind of madness was supposed to surpass all in violence, Plato *Symp.* 215 E πολὺ μοι μᾶλλον ἢ τῶν κορυβαντιῶντων ἡ καρδία πηδᾷ. There is a strange note in schol. R, τελετή δέ τις ἦν τῶν Κορυβάντων, ἔνιοι δὲ ὅτι ἀπὸ τῶν δακρύων τοῦ Διὸς ἐγένοντο. πάντες δὲ ὁμολογοῦσι τῆς 'Ρέας μὲν ὀπαδοὺς αὐτοὺς γεγονέναι, φύλακας δὲ τοῦ Διὸς. It is clear that this writer confused the Phrygian priests of Rhea with the Curetes of Crete, as has often been done elsewhere (e.g. Eur. *Bacch.* 120. See Lobeck *Aglaoph.* pp. 1111-55).

9. 'Not quite so; but a sleep enthalls me, sent by—Sabazius.'

ἐκ = 'sent by': a poetical not a prose use. Hence there seems to be a parody here. So *Lys.* 1126 is from Euripides, and *Thesm.* 787 is in anapaestic measure, which is always Tragic in tone (Sobol. *Praep.* p. 85).

Σαβαζίου: the mention of the Corybantes leads naturally to the Phrygian (or Thracian: schol. V) Dionysus, with whom they are sometimes connected (*Av.* 875, *Lys.* 388, *Frg.* 566 τὸν Φρύγα, τὸν αὐλητῆρα τὸν Σαβάζιον). In a relief in the Vatican (copied in Müller-Wieseler II. xxxv. p. 412) the Corybantes are represented dancing around the new-born Dionysus (Sandys ad Eur. *Bacch.* 120). Of course, Sosias means that the cause of his sleep was Dionysus υἱὸς Σταμνίου. In spite of the identity of Dionysus and Sabazius, the claims of the latter to divinity were viewed with suspicion. Lucian *Icarom.* 27 classes him with Pan, the Corybants and Attis as μέτοικοι καὶ ἀμφίβολοι θεοί, and in *Deor. concil.* 9 he asks πόθεν ἡμῶν ἐπεισεκλήθησαν ['co-opted,' <Arist.> *Ath. Pol.* 30. 23] οὗτοι; The barbarian origin of this god leads naturally to the mention of the Persians, although schol. R says that Μῆδος is suggested by ἐπεστρατεύσατο (πρὸς τὸ ἐπεστρατεύσατο παρέλαβε τὸ Μῆδος), which itself is a reminiscence of Eur. *Med.* 1185 αὐτῇ πῆμ' ἐπεστρατεύετο and *Hipp.* 528 (of Ἑρως). It is similarly used in line 1124. The Persian origin of his slumber is helped out by νυστακτής which is a comic coinage of Aristophanes in imitation of a Persian name; 'from the land of Nod' (HWMoss).

10. 'Well then, you shepherd the same Sabazius as I.' A reminiscence of Eur. *Cycl.* 110 παπαῖ· τὸν αὐτὸν δαίμον'

ἐξαντλεῖς ἐμοί. vanHerwerden's objections to τὸν αὐτόν in conjunction with Σαβάζιον, as there was but one Σαβάζιος, are ill-founded. Xanthias means 'you are as devoted to the same kind of Sabazius as I,' viz. the wine-bottle.

Βουκολεῖς: Crusius (*Philol.* xlvii. p. 34) has inferred from line 10 that the votaries of the Thracian Dionysus ὁ ταυρόμορφος were called βουκόλοι. Cratinus had written a play called Βουκόλοι, which began with a dithyramb, and in <Arist.> *Ath. Pol.* 3. 24 a βουκολεῖον, the home of the ἀρχων βασιλεὺς, is mentioned in connexion with Dionysus, viz. ὁ μὲν βασιλεὺς εἶχε τὸ νῦν καλούμενον βουκολεῖον, πλησίον τοῦ πρυτανείου· σημεῖον δέ· ἔτι καὶ νῦν γὰρ τῆς τοῦ βασιλέως γυναικὸς ἢ σύμμειξις ἐνταῦθα γίγνεται τῷ Διονύσῳ καὶ ὁ γάμος (Sandys ad loc.¹). Cp. also Eur. *Antiope Frg.* 203 εἶδεν δὲ θαλάμους βουκόλων . . κομῶντα κισσῷ στῦλον εὐίου θεοῦ as restored by vWilam. *Arist. u. Athen* ii. p. 42. The worship of Dionysus in the form of an ox is often mentioned (cp. Eur. *Bacch.* 920–2, 1017, 1159 Sandys, Kock on *Ran.* 387, Lessing *Laok.* ix). He was called βουγενής by the Argives (Pollux iv. 86) and βούκερως (Soph. *Frg.* 874); cp. also *aureo cornu decorus* (Hor. *Od.* ii. 19. 29). The βούς was the 'lebenzeugende Naturkraft als deren Symbol in diesem Kultus auch der Phallos gebraucht wurde' Roscher *Lex. Myth.* i. 1057. 18.

11. 'For I too have lately been assailed by a Persian invader from the land of Nod.—Certes I had a most rare vision lately.' The 'aggravation' of style recalls Bottom's 'I have an exposition of sleep come upon me' (*Midsummer-Night's Dream* iv. i. 43).

The absence of caesura (in a parody) gives emphasis to the slow Tragic declamation. It is not until line 13 that Xanthias returns to his usual style with the reflective δῆτα (cp. *Av.* 511 καὶ δῆτά μ' ἐλάμβανε θαῦμα, *Ach.* 68, 142, *Ran.* 52, *Eccl.* 378). This fact explains the repetition of ἀπρίως. 'Indeed, when I think of it, I had a remarkable dream lately.' The absence of the caesura has a similar effect in Tragedy, e.g. Soph. *Ant.* 44 ἡ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει; ('the words fall slowly from the astonished speaker's lips' Jebb). So it 'gives a slower movement' in *Ant.* 502, 1021.

ἀπρίως: a peculiarly Attic formation, as is proved by the fact that it is not found in Xenophon (Ruth. *NP.* p. 71). It is not

¹ This surmise is substantiated by the decree of the Βουκόλοι, a college at Pergamum which celebrated the mysteries of Dionysus; cp. *Hermes* vii. p. 40, Roscher *Lex. Myth.* i. 1086. 15, Foucart in Daremberg et Saglio *Dict. Ant.* i. 738, and LCPurser in Smith's *Dict. Ant.* i. 309^a.

found in the sense of ἄρτι until Sophocles, but it certainly was not coined by him (as Rutherford suggests, l.c.), as Sappho used it, *Frq.* 18 ἀρτίως μ' ἃ χρυσοπέδιλλος Αὔως. The grammarians (e.g. Ammonius 25, Hesychius) distinguished it from ἄρτι as being modal (= τελείως), but their distinction is apparently due to a misinterpretation of Aristoph. *Nub.* 726 ἀλλ', ὦγάθ', ἀπόλωλ' ἀρτίως, although Pherecr. 119 ξένη γυνή γραῦς ἀρτίως ἀφιγμένη admits of the rendering 'safe and sound.' The Atticists used it only before a vowel to avoid hiatus (Schmid *Att.* i. p. 109), a practice generally followed by Aristophanes (see Dunbar's *Concordance*).

13. ὄναρ in Attic is mostly used as an adverb, 'in a dream' (Aesch. *Eum.* 131 ὄναρ διώκεις θήρα), especially with εἶδον, but the presence of an epithet here makes the difference. The proper Attic gen. is ὀνείρατος, as is shown by Plato *Theaet.* 201 D ἄκουε δὴ ὄναρ ἀντ' ὀνείρατος: cp. line 53 and Kühner-Blass *Gram.* i. p. 499.

14. 'I too had a vision—verily I had—past the wit of man to parallel—but tell me yours first.'

15. ἀτάρ: used in Comedy when one turns to a fresh subject, *Pax* 177 ἀτάρ ἐγγὺς εἶναι τῶν θεῶν ἐμοὶ δοκῶ. So in *Av.* 648, *Plut.* 749 with imperat. marking a transition; (2) in questions, cp. lines 530, 815. It is not found in *cantica*. It is sometimes followed by γε, at least one or two words being interposed; cp. lines 147 (?), 150, 1141, 1514.

ἔδοκουν: an Herodotean use, i. 209 ἐδόκει ὁ Κῦρος ἐν τῷ ὕπνῳ ὀρᾶν: so in *Pax* 47 (Ionic) δοκέω μὲν, ἐς Κλέωνα τοῦτ' αἰνίττεται, cp. <Herodian> *Philotaerus* p. 434 (ed. Pierson) ἔδοξα ἰδεῖν· οὕτως ἐρεῖς ἐπὶ ὀνείρατος. Εὐριπίδης "ἔδοξ' ἰδεῖν τρεῖς νυκτὶ προσφερεῖς κόρας."

16. 'Methought an eagle swooped down into the marketplace—a goodly portly eagle—and caught up a pike in its talons, and carried it aloft into the welkin—it was a pike of steel, and then it fell, dropped from the grasp of—Cleonymus.'

εἰς τὴν ἀγοράν: see line 492 n.

μέγαν πάννυ . . ἐπίχαλκον: the hyperbaton of these epithets has a meaning which is missed by scholars (e.g. Naber, Cobet) who wish to remove the supposed awkwardness by altering the order of the words. Until ἐπίχαλκον is reached the dream seems to be a repetition of the sight of an eagle (so familiar in oracles, Lobeck *Aglaoph.* p. 967) φοινήμεντα δράκοντα φέρων ὀνύχεσσι πέλωρον (Hom. *Il.* xii. 202), although the position of μέγαν πάννυ so far from its subst. is significant to 'those who

know' (cp. *Ach.* 88 ὄρνιν τριπλάσιον Κλεωνύμου). Then, with the fine inconsistency of visions, the mighty eagle is translated before our eyes into the 'fat knight' (cp. Alciphron *Epist.* iii. 59), and the serpent, which, like the βυρσαίετος of *Eq.* 197, he bears in his claws, into a χαλκόνωτος ἀσπίς (Eur. *Troad.* 1136). The Cleonymus-eagle is as grotesque a turn as *meretrix Augusta* and *mulio consul*, and it only spoils a fine Aristophanic παρ' ὑπόνοιαν to take Κλεώνυμον (as do Dobree *Adv.* ii. p. 195, Bachm. *Conj.* p. 132, and vanHerw. *Hermes* xxiv. p. 609) as = ὥσπερ Κλεώνυμον: cp. line 144 n. On the word-play in ἀσπίς see Holzinger *de verb. lusu* p. 26.

18. ἐπιχάλκον: Herod. iv. 200 ἐπιχάλκῳ ἀσπίδι. Naber (*Mem.* x. p. 346) quotes Ameipsias 17 τὸ μὲν δόρυ μετὰ τῆς ἐπιχάλκου [ἀσπίδος] πρὸς Πλαταιᾶς ἀπέβαλεν.

ἀνεκᾶς: *Frg.* 188 ὁ μηχανοποιός, ὅποτε βούλει τὸν τροχὸν | ἱμᾶν ἀνεκᾶς, λέγε, χαῖρε, φέγγος ἡλίου. For the accent see Kock on Crates 10.

19. Κλεώνυμον: the ρίψασπις, the Falstaff of Aristophanes's comedies, 'a goodly portly man and a corpulent' (cp. line 592 μέγας), a greedy gobbler (*Av.* 289 κατωφαγᾶς), a perjurer (*Nub.* 400), his dwelling-place was the σιπύη of well-to-do citizens (*Eq.* 1292); hence a flatterer (*Vesp.* 592) and a sea-cormorant (*Eq.* 956), with 'a gift of a coward' (*Nub.* 353, *Eq.* 368). Of all the marvels that the world contains the greatest, according to the *Aves*, was the stately Cleonymus-tree, that grows far from the 'Heart' (Καρδία, a town in the Thracian Chersonese) which in spring shows figs (συκοφαντεῖ), but in winter sheds its—shields. The very sight of Cleonymus translated the Clouds into stags (*Nub.* 353). Strepsiades was guilty of a grammatical blunder in calling this hero Cleonymus (not Κλεωνύμη *Nub.* 680). He was a consistent friend of peace, and a thorough believer in the proverb 'discretion is the better part of valour.' The poet-laureate of his family was Archilochus (*Pax* 1301). As his shield is first mentioned in *Eq.* 1372, it may be that the lost buckler is to be looked for in Aetolia (426 B.C. with Demosthenes, Müller-Strüb. *Hist. Krit.* p. 487), not at Delium (see Harwardt *de irrision.* i. p. 43). The only reference outside Aristophanes to Cleonymus is in Andoc. *de Myst.* 27. He proposed that the informers against the Hermokopidae should severally get 1000 drachmae. In Aristophanes he seems to have become a type, like Orestes the λωποδύτης. Müller-Strübing (*Hist. Krit.* pp. 28-34) makes some excellent remarks on such characters. The cowardice of Cleonymus must not be taken too seriously, as ριψάσπιδες lost

all civic rights, and Cleonymus is known to have been a *ρήτωρ* many years after this play (Gilbert *Beiträge* p. 259); cp. Andoc. *de Myst.* 74 ὅποσοι λίποιν τὴν τάξιν ἢ ἀστρατείας ἢ δειλίας ἢ ἀναυμαχίου ὄφλοιν, ἢ τὴν ἀσπίδα ἀποβάλοιν, ἢ τοὺς γονέας κακῶς ποιοῖεν, οὗτοι πάντες ἄτιμοι ἦσαν τὰ σώματα, τὰ δὲ χρήματα εἶχον, Lysias x. 1 Λυσίθεος Θεόμνηστον εἰσήγελλε τὰ ὅπλα ἀποβεβληκότα, οὐκ ἐξὸν αὐτῷ, δημηγορεῖν.

20. γρίφου: οἱ γρίφοι ζητήματα αἰνιγματώδη οἷς ἐχρῶντο πρὸς τοῖς συμποσίοις. ἐπτα γένη αὐτῶν ἀπογράφει Κλέαρχος ἐν τῷ περὶ γρίφων (schol. R). This writer does not distinguish them (as having more σπουδή) from αἰνίγματα, as Pollux vi. 107 attempts to do (Beck.-Göll. *Charik.* ii. pp. 363-5).

Success in solving such riddles was rewarded with *στέφανοι*, *ταυνία*, or *πόπανα*, while those who failed were condemned to drink a cup of mixed wine, or, in later times, pure wine, or wine mixed with salt water. Athen. x. 458 F ἔπινον οἷοι [οἱ μὴ εἰπόντες] ἄλμην παραμισγομένην τῷ αὐτῶν ποτῷ, καὶ ἔδει προσενέγκασθαι ἀπνευστί. See J Ehlers *de Graecorum aenigmatibus et griphis*. The best-known γρίφος is quoted by schol. on Plato *Rep.* v. 479 E from Clearchus, viz. αἰνός τις ἐστίν, ὡς ἀνὴρ τε κοῦκ ἀνὴρ | ὄρνιθα κοῦκ ὄρνιθ' ἰδὼν τε κοῦκ ἰδὼν | ἐπὶ ξύλου τε κοῦ ξύλου καθημένην | λίθω τε κοῦ λίθω βάλοι τε κοῦ βάλοι. The original form of the present riddle (which seems to be normal for scolia, cp. *Ach.* 532) is given in Athen. x. 453 B τί ταῦτόν ἐν οὐρανῷ καὶ ἐπὶ γῆς καὶ ἐν θαλάττῃ; the answer being ἄρκτος, ὄφεις, κύων.

21. 'This riddle will be proposed at wines: "What beast unchanged in earth and heaven and in the sea cast away its—pike?"'

προβαλεῖ: the *vox propria* of (1) proposing riddles, Plato *Rep.* vii. 536 D, Antiphan. 74. 5 πότερά μοι | γρίφον προβάλλεις τοῦτον; (2) throwing food to animals (cp. line 916, *An.* 626). The two meanings are combined in *Nub.* 489-91 ΣΩΚ. ἄγε νῦν ὅπως, ὅταν τι προβάλλω σοι σοφὸν | περὶ τῶν μετεώρων, εὐθέως ὑφαρπάσει. | ΣΤΡ. τί δαί; κυνηδὸν τὴν σοφίαν σιτήσομαι;

23. θηρίον: θηρίον εἶπεν οὐκ ἀπεικότως ἐπεὶ μακρὸς καὶ ἄρυθος ὁ Κλεώνυμος (schol. R).

27. δεινὸν γὰρ τὸ ὄναρ ἐστὶ τὸ ῥῖψαι ἀσπίδα, δεινὸν δὲ καὶ πρᾶγμα (schol. R). This seems to give the true sense. 'If it is not a dreadful thing to *dream* that a man has thrown away his shield, at any rate (γέ τοι) it is a dreadful thing in reality.' The emphasis is on the participle ἀποβαλὼν, as in *Nub.* 1241 Ζεὺς γέλοιος ὀμνύμενος 'swearing by Zeus is absurd' (Graves)

δεινόν: for the neut. pred., which is normal 'ubi de hominum genere vel generibus dicitur,' cp. *Av.* 451 and vBamberg *Exerc. cr. in Aristoph. Plut. novae* p. 15.

γέ τοι: cp. line 934 n.

28. **σὺ τὸ σόν**: the ictus on the article is not uncommon; cp. *Ran.* 278, 623, *Pax* 546, *Frg.* 488. 10, *Pherecr.* 145. 8.

29. 'It concerns the entire vessel of the state.' 'Hurry then, and explain to me the compass of the business.'

σκάφους: *Soph. Ant.* 190, *OT.* 22, *Cic. ad Fam.* ix. 15. 3 *sedebamus enim in puppi et clavum tenebamus, nunc autem vix est in sentina locus.* σκάφος is used by Aristophanes only in parodies (*Ach.* 541, *Lys.* 139, *Thesm.* 877, *Ran.* 1382), or in a poetical metaphor, as here (cp. Bakhuyzen *de parod. on Ach.* l.c.).

In this line Aristophanes departs from a law which he usually observes, viz. when one subst. depends on another, the article is omitted with the governing subst. if the latter depends on a preposition, even when the governed subst. is interposed, as here, e.g. *Nub.* 164 ὑπὸ βίας τοῦ πνεύματος, 619 κατὰ λόγον τῶν ἡμερῶν, *Thesm.* 894 ἐπὶ κλοπῇ τοῦ χρυσοῦ, *Eccl.* 396 περὶ σωτηρίας . . τῆς πόλεως. In the present passage the article seems to be necessary, as σκάφους is too concrete a word to stand alone. The only real exception to the law that I have noticed is *Ach.* 581 ὑπὸ τοῦ δέους γὰρ τῶν ὅπλων ἱλιγγιῶ. This law holds for prose as well; *Thuc.* vii. 72 ὑπὸ μεγέθους τῶν κακῶν, *Plato Rep.* v. 453 B ἐν ἀρχῇ τῆς κατοικήσεως,¹ but there are exceptions, e.g. *Lysias* xiii. 8 περὶ τῶν τειχῶν τῆς κατασκαφῆς. For the order of words cp. *Ran.* 1181 τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν, *Av.* 1588 περὶ τοῦ πολέμου καταλλαγῆς (*Bachm. Conj.* p. 54), *Ran.* 1436 γνωμὴν εἶπατον | περὶ τῆς πόλεως ἦντιν' ἔχετον σωτηρίας (so Wecklein for σωτηρίαν).

30. **ἀνύσας τι**: ἀνύσας is used with the (1) imperat., *Ach.* 571, *Vesp.* 398, 847, 1162, 1210, *Nub.* 181, *Thesm.* 255, *Ran.* 1171, *Eccl.* 1058, *Plut.* 229, 349, 648, 974; (2) subj. of exhortation, *Eq.* 71, *Pax* 872. It is followed by τι ('hasten a little,' meaning a great deal), *Eq.* 119, *Nub.* 506, 635, 1253, *Vesp.* 202 (?), 1158 (?), *Pax* 275, *Lys.* 920; (3) with fut. in an imperat. sense, *Pax* 275 οὔκουν μέτει . . ἀνύσας τι; The converse constr. is found *Av.* 241 ἀνύσατε πετόμενα, *Eq.* 1107, *Vesp.* 1168, *Plut.*

¹ Bachmann (*Conj.* p. 54) overstates this law, by omitting all reference to the limiting condition of the presence of a preposition. The very next line violates the rule as given by him.

413 (?) ἀννε. The fut. is found in a question, *Ran.* 649 οὐκ οὐκ ἀνύσεις; and, lastly, the infin. in *Plut.* 607 ἀλλ' οὐ μέλλειν χρή σ' ἀλλ' ἀνύειν (ἀνύτειν V). This verb must be kept distinct from ἀνύτειν 'to accomplish' (*Soph. Ant.* 231 ἤνυτον), although in the aor. they are the same (e.g. *Plut.* 196 κἂν ταῦτ' ἀνύσῃται). Bekk. *Anecd.* 411. 28 ἀνύττειν οἱ Ἀττικοὶ ὅπερ ἡμεῖς, ἀνύειν δὲ τὸ σπεύδειν, so id. 14 ἀνύειν δασύνουσιν οἱ Ἀττικοί, καὶ δῆλον ἐκ τῆς συναλοιφῆς· καθήνυσαν γάρ (*Stahl Quaest. Gr.* p. 32, but Veitch p. 7 and Jebb on *Ant.* 231 think that the aspiration is doubtful). There is a similar doubt about ἀθρόος and εἶργω (see lines 333 n., 1334 n.). Stahl disbelieves in εἶργω (at least in Thucydides). However, in ἀνύω the aspirate is original; cp. Skt. *sanōmi* (*Brugmann Comparat. Gram.* i. p. 197, iv. p. 214). Probably ἀνύειν is right, but ἀνύτειν wrong (cp. Schmid *Att.* iii. p. 102, vBamberg *Exerc. crit. in Aristoph. Plut. novae* p. 7).

For τι cp. line 140 n.

τρόπιν: ὡς ἂν εἰ ἔλεγεν τὴν ῥίζαν (schol. R). No doubt a pun on τρόπον: cp. *Av.* 321 πρέμνον πράγματος πελωρίου (*Holzinger de verb. lusu* p. 26).

31. 'In my first sleep (*cum somnia vera*) methought I saw some sheep seated in assembly in the Pnyx, with staves and cloaks.'

ἐν τῇ πυκνί, but ἐν πυκνί *Eccl.* 243 (cp. line 492 n.). The place of assembly was originally the old Agora on the site of the Odeum of Herodes Atticus, but in the fifth century it was transferred to the Pnyx 'on the escarped eastern portion of a low hill to the west of the Areiopagus' (*Dict. Ant.* i. 698 a. First identified by Chandler, in A.D. 1765).

This traditional view has recently been called in question (*ECurtius Att. Stud.* i. pp. 23-46), and the so-called βῆμα, long familiar to visitors, has been designated an altar of Ζεὺς ὕψιστος (<Arist.> *Ath. Pol.* p. 112 Sandys) but the old view is more probable (see Lolling in Müller's *Handbuch* iii. p. 333). In later times the Ecclesia met in the theatre of Dionysus (*Aeschin. FL.* 61). Many authorities (e.g. Photius, schol. *Ach.* 19) state that there were three κύριαι ἐκκλησίαι in each Prytany, but it has recently been proved from <Arist.> *Ath. Pol.* (p. 158 Sandys) that there was but one (so Pollux viii. 95-6, Gilbert *Staatsalt.* i. p. 269).

32. πρόβατα: their stupidity was typical in ancient as in modern times (cp. *ovis*, *pecus*, *vervex*, Schafkopf and *Two Gent. of Ver.* i. i. 73 'and I have play'd the sheep in losing him'), line 955, *Nub.* 1203 ἀριθμός, πρόβατ' ἄλλως, ἀμφορῆς νενησμένοι, *Eq.* 264 ἀμνοκῶν, *Macar.* vi. 8 μωρότερος προβάτου

(with Leutsch's note), Sophron 96 (Ahrens) *προβάτου προβατότερος*. The Athenians are called *πρόβατα* here as being preyed upon by the wolves of democracy (viz. the demagogues, cp. line 952, *Nub.* 352). So 'sheep-biter' is a cant-name for a thief in *Twelfth Night* II. v. 6.

33. βακτηρίας: ὅτι τὸ παλαιὸν βακτηρίας εἶχον διὰ χειρὸς (schol. R). Probably the ordinary walking-sticks carried by Athenian citizens. These must be distinguished from the official *βακτηρίαι* of the dicasts (cp. <Arist.> *Ath. Pol.* 63. 7) which served as badges of office; *App. prov.* i. 47 *βακτηρία καὶ σχῆμα καὶ τριβώνιον*· τοῦτο ἐπέσκωπτον τοὺς Ἀθηναίους δικαστάς. The scholiast's note was probably prompted by the fact that in later times the carrying of a stick by the young was thought the mark of a dandy, cp. Dem. 981. 25 *Νικόβουλος δ' ἐπίφθονός ἐστι καὶ ταχέως βαδίζει καὶ μέγα φθέγγεται καὶ βακτηρίας φορεῖ*. The dicasts' sticks were probably *καμπυλαί*: cp. *Frg.* 127, *Etym. M.* 185. 56 *βακτηρία ἣν ἐκάλουν ὀρθήν*· ἐχρῶντο δὲ αὐτῇ οἱ ἐν περιουσίᾳ . . τῇ δὲ *καμπυλῇ* οἱ ἄγροικοι. At the time of the *Vespae*, all Athenians, young and old alike, carried sticks; indeed, their dress was not complete without one: *Ephipp.* 14. 11 *σχῆμ' ἀξιόχρεων ἐπικαθεῖς βακτηρία*. It is a mistake to suppose that this custom dated from the Spartan Hegemony (Beck.-Göll. *Charik.* i. p. 141). In later times (after Agyrrhius's proposal to pay the ecclesiasts had become law, see <Arist.> *Ath. Pol.* 41. 33) the latter also carried official bâtons which were given up to the Thesmothetae on receipt of the day's pay. It is difficult to say whether the *βακτηρίαι* of *Eccl.* 73-5, which Praxagora was careful to provide for her women ecclesiasts, were or were not the same as those mentioned in the text, as the *ἐκκλησιαστικὸς μισθός* had been in existence for some time before the date of that play (392 B.C.).

τριβώνιον: a short mantle (*βραχεῖα ἀναβολή* Plato *Prot.* 342 c) of coarse wool worn, for the sake of economy, by the lower classes (cp. *Vesp.* 116, 1131, *Eccl.* 850, Herond. ii. 22 *ἐγὼ δ' οἰκῶ | ἐν γῇ, τρίβωνα κάσκέρας σαπρὰς ἔλκων*). Originally it had been introduced into Athens by the *λακωνίζοντες*, and the wearing of it was thought *βανκοπανουργία* (Arist. *Eth.* 1127 b 27). In later times, like the *abolla*, it was the peculiar garb of philosophers, especially of the Cynic and Stoic schools; cp. Arrian *Diss. Epict.* iv. 8. 15 *εὐθὺς ἀναλαμβάντες τρίβωνα καὶ πώγωνα καθέντες φασίν*· ἐγὼ φιλόσοφος εἰμι (Beck.-Göll. *Charik.* iii. p. 218), Liban. *Epist.* 195 *διαφέρειν τῶν φιλοσοφούντων τῷ χαίρειν εἶναι | κόμην τε καὶ πώγωνα καὶ τριβώνιον*.

34. 'Methought these sheep were being addressed by an open-handed grampus, with the voice of a bloated sow.' δοκεῖ ἀσέμνως ὁ Κλέων πρῶτος δημηγορῆσαι (schol. R). The scholiast has borrowed his information from <Arist.> *Ath. Pol.* 28. 14 Περικλέους δὲ τελευτήσαντος τῶν μὲν ἐπιφανῶν προειστήκει Νίκλας, ὁ ἐν Σικελίᾳ τελευτήσας, τοῦ δὲ δήμου Κλέων ὁ Κλεαινέτου, ὃς δοκεῖ μάλιστα διαφθεῖραι τὸν δῆμον ταῖς ὁρμαῖς, καὶ πρῶτος ἐπὶ τοῦ βήματος ἀνέκραγε καὶ ἐλοιδορήσατο καὶ περιζωσάμενος ἐδημηγόρησε τῶν ἄλλων ἐν κόσμῳ λεγόντων : cp. lines 596, 1034.

35. φάλαινα, 'a grampus.' The comparison is apt, partly on account of the ὀλωτάτος ὁδμή of the beast (cp. line 1035), partly on account of its voracity—'Such whales have I heard on o' the land, who never leave gaping, till they've swallowed the whole parish, church, steeple, bells, and all' *Pericles* II. i. 36, cp. Arist. *HA.* iii. 20. 1.

Charges of rapacity against Cleon are common in Aristophanes (see *Eq.* 248, *Ach.* 6), but such evidence is worthless (see Gilbert *Beiträge* p. 127, and the literature on Cleon's character referred to, l.c. note 8^a and in Hermann-Thumser *Staatsalt.* p. 709, and further Lantoiné 'Cléon' *Revue Hist.* iii. pp. 241 seqq., Emminger *der Athener Kleon* Eichstädt 1882, Holm *Gr. Gesch.* ii. pp. 369 seqq. ET., Pöhlmann in Müller's *Handbuch* iii. p. 413, and MErbe *Kleon in d. Ritttern d. Aristoph.* pp. 19 seqq.).

πανδοκεῦτρια : ἡ πάντα δεχομένη (schol. V). This view is probably right, as Aristophanes loves παρετυμολογεῖν (cp. line 589 n.); but it would be sufficiently abusive to call Cleon a grampus 'tavern-keeper.' Theophr. *Char.* 6 the 'reckless' (ἀπόνους) man is δεινὸς πανδοκεῦσαι καὶ πορνοβοσκῆσαι καὶ τελωνῆσαι, Plato *Legg.* xi. 918 D πάντα τὰ περὶ τὴν καπηλείαν καὶ ἐμπορίαν καὶ πανδοκεῖαν γένη διαβέβληται τε καὶ ἐν αἰσχροῖς γέγονεν ὀνειδεσιν. ἐπεὶ εἴ τις (ὃ μὴ ποτε γένοιτο οὐδ' ἔσται) προσαναγκάσειε (γέλοιον μὲν εἰπεῖν, ὅμως δὲ εἰρήσεται) πανδοκεῦσαι τοὺς πανταχῇ ἀρίστους ἄνδρας ἐπὶ τινὰ χρόνον . . γνολίμεν ἄν, ὡς φίλον καὶ ἀγαπητόν ἐστιν ἕκαστον τούτων (Beck.-Göll. *Charik.* ii. p. 10, Exc. on sc. iv, ABauer in Müller's *Handbuch* iv. p. 478 b).

36. ἐμπεπρημένης : πεφυσημένης · πρῆσαι γὰρ τὸ φυσῆσαι (schol. R ; so Blass translates 'angeschwollen,' Kühner-Blass *Gram.* ii. 519). There is no reason for doubting this interpretation (as Merry does) ; cp. Herond. vi. 7 τὴν ἡμέρην ὅλην σε τονθορύζουσαν | καὶ πρημονῶσαν [fuming] οὐ φέρουσιν οἱ τοῖχοι (cp. ζεῖν, θύειν and Crusius *Untersuch.* p. 115). Phereer. 80. 4 is very similar, viz. κᾶτα σφακέλιζε καὶ πέπρησο καὶ βόα 'fume and shout.' Hence πρηστήρ, and εὐπρηστον αὐτμην

ἐξανιείσαι (Hom. *Il.* xviii. 471). In *Lys.* 322 ἐμπεπρήσθαι = 'burnt.' It cannot have this signification here, as a pig's screaming days are over when it is 'burnt to a cinder.' Furthermore, Cleon's voice was a roar, not a shrill-edged scream (cp. line 1034 n.).

ύός: suggested by Cleon's repellent appearance; ἦν δὲ καὶ τὴν ὄψιν ἀργαλέος (schol. *R.*).

37. αἰβοῖ: σχετλιαστικὸν ἐπίρρημα (schol. *Nub.* 102). Its sense is sufficiently shown by *Nub.* 906 αἰβοῖ τουτὶ καὶ δὴ χωρεῖ τὸ κακόν· δότε μοι λεκάνην. (2) In *Av.* 1341 it is an ἐπίρρημα τῆς ἡδονῆς (schol. *Pax* 544); (3) of astonishment, *Av.* 1822; (4) of derision, *Pax* 1066: cp. *Vesp.* 1338 λαιβοῖ.

τί ἔστι differs from τί δ' ἔστι, which marks surprise or impatience, *Ran.* 302, *Soph. OC.* 311, *OT.* 319.

παῦε occurs 25 times in Aristophanes: παῦσαι 18 times. In *Lys.* 461 παύεσθ' ἐπαναχωρεῖτε the pres. is due to assimilation. παῦε is not found in the other Comic poets, παῦσαι 8 times. παύου occurs in *Ephipp.* 5. 20, but it is probably corrupt, Cobet em. παῦ' οἶν, Kock παῦσαι (cp. *VL.* p. 265 'παύου Graeculorum sequiorum est,' Bachm. *Philol.* Suppl. B v. p. 243). Like σοῦ, it is used as an exclamation but only in the sing., and is rarely accompanied by a participle (line 517 n., *Eq.* 919, *Pax* 326), or followed by a gen. as in *Av.* 1243 παῦε τῶν παφλασμάτων, *Ran.* 580 παῦε παῦε τοῦ λόγου: so παύετε θρήνων of *L* in *Soph. OC.* 1751 must be corrected to παύετε θρήνων. The interjectional use is well exemplified by *Av.* 889 παῦ' ἐς κόρακας, παῦσαι καλῶν.

38. ὅτι βυρσοπώλης ὁ Κλέων (schol. *R.*). In the *Κένταυρος* (*Frg.* 292), Aristophanes called Athens Βύρσα, πόλις θεῶν: cp. *Eq.* 892, *Pax* 753, etc.

κάκιστον: cp. line 913, *Ran.* 338, *Ach.* 852, *Eq.* 982; κάκιστον, not κάκιστα, as ἡδὺ ὄζει, not ἡδέως.

τοῦνύπνιον: ὄζειν is used in Aristophanes (1) impersonally with double gen., *Pax* 529 τοῦ μὲν γὰρ ὄζειν κρομνοξυρεγμίας, *Vesp.* 1059, *Plut.* 1020; or (2) personally, as here, *Ach.* 196, *Lys.* 687, *Eq.* 892, etc. The latter is much more common; see Blaydes on *Plut.* 1020.

σαπρᾶς: *Eq.* 49 ἐξηπάτα κοσκυλματίοις σαπροῖσι (Kock's excellent emendation for MSS. ἀκροῖσι). For the distinction between this word and σαθρός cp. Cobet *VL.* p. 229 'quicquid natura putrescere potest recte σαπρόν dicitur, quicquid non potest sed longo usu detritum fatiscit nimis aut lacerum est

aut pertusum καὶ στέγειν οὐκέτι δύναται solet σαθρόν dici.' Hence *Plut.* 813 τοὺς δὲ πινακίσκους τοὺς σαπρούς is altered to σαθρούς by Cobet.

39. 'And then the whoreson grampus, scale in hand, was weighing and parcelling out bits of fat veal, cut up. *Xanthias*. Woe worth the day! He means to parcel out the common weal into lots.' For this 'Dutchman's' joke cp. *Love's Labour's Lost* v. ii. 247.

τρῦτάνην: Herond. ii. 91 ταῦτα τρυτάνη Μίνως | οὐκ ἂν διελθὼν βέλτιον διήτησε. Cp. Latin *trūtina*, and κρηπίς with *crēpida*.

40. ἴστη, 'set about weighing'; *Pax* 1249, *Ran.* 1401, *Frq.* 488. 4 (vanL.).

βόειον: τὸ ἀναίσθητον (schol. R). So the σημεῖον on Demus's ring was δημοῦ βοείου θρίον ἐξωπτημένον (*Eq.* 954, where there is the same play).

δείλαιος: adjectives which end in -aios occasionally lost, in old Attic, the second vowel of the diphthong: so γεραῖός, παλαιός, δίκαιος, φιλαθήναιος (line 282). This loss, however, was, probably, not represented to the eye in writing, as in the case of Πειραεὺς ποεῖς ἀεὶ (vWilam. *Herakl.* ii. p. 75, Blass *Aussprache* p. 52 n. ET.), as it is only in Aeolic that δίκαιος, Μυτιλήναιος, ἄκμαιος, ἄρχαιος are found. This diminution to a single vowel has nothing in common with the loss of ι in such words as Ἀθηναία, ἐλαά, κᾰεῖν, κλάειν, and ἀεὶ, for which see Brugmann *Comparat. Gram.* i. p. 90, Kühner-Blass *Gram.* i. p. 133, Papadimitracopoulos *Aristoph. et les partisans d'Érasme* p. 154, and Crit. App. 388. In higher poetry, perhaps on the analogy of words like δείλαιος, ι is dropped even in accented syllables; Soph. *Ant.* 1310 δειλαῖα δὲ συγκέκραμαι δῦα, 827 πετραῖα, 1131 Νυσαῖων, 1140 βιαῖας, Aesch. *Suppl.* 385 ἰκταῖον. A few can be quoted from Comedy, viz. οἶει *Lys.* 1149, Ἀθηναῖων Pherecr. 34, Eupol. 35, Polyzel. 11. 3, Hipponax 22 Ἀ μακάριος ὅστις θηρεύει: ποταῖν line 1369 is more than doubtful (see n.). For similar shortenings in unaccented syllables cp. *Eq.* 479 Βοῖωτῶν, *Com. aulesp.* 110. 11 μητρυνῖαν, Criton 3. 4 Πειραῖῶς, Herond. vii. 102 Δαρεικοῦς, v. 32 ζήτρεῖον. The whole question is discussed by Zacher in the third volume of *Dissertationes Philologicae Halenses*; he thinks that ι was pronounced like German j, and sometimes omitted: see Plato *Com.* 168 (quoted in Crit. App. 388), Christ *Metrik* p. 27, Blass in Kühner-Blass *Gram.* i. pp. 52-4, and *Aussprache* p. 64 ET.

This diminution of αι to ε is one of the many instances that have been urged by Reuchlinians to show that αι was

pronounced (as in Modern Greek) as a single vowel ; cp. Callim. *Epigr.* xxviii. 5 (vWilam. ed.) Λυσάνη, σὺ δὲ ναιχὶ καλὸς καλός· ἄλλὰ πρὶν εἰπεῖν | τοῦτο σαφῶς, Ἥχώ φησί τις “ ἄλλος ἔχει ” (i.e. αιχι = ἔχει).¹ Hence the many corruptions of αι to ε and vice versa in MSS. (see Introd. p. liii). Inscriptions, however, show no instances of this corruption until the time of Constantine (Reinach *Epigr. Gr.* p. 266, Meisterh. *Gram. Inschr.* p. 27).

δείλαιος is generally used as an exclamation in Comedy, and in other contexts it never takes the article, as in prose, e.g. Aeschin. i. 172 ἐκκοπεῖς ὁ δείλαιος τοὺς ὀφθαλμούς. In the former case the penult is shortened; in the latter the diphthong retains its normal quantity (cp. *Nub.* 12, 709, 1504 ; 552 [metr. Eupol.] proves nothing) except in *Plut.* 850 οἰμοὶ κακοδαίμων ὥς ἀπόλωλα δείλαιος, where, however, the interjectional signification is still prominent.

41. Δυστάναι : it is impossible to say with certainty that this refers to any definite legislative measure of Cleon, but Müller-Strübing's suggestion (*Hist. Krit.* p. 169) is ingenious, viz. that *δυστάναι* means, in the words of Dionysius Halicarnassensis (*Ant. Rom.* 1791 *δυστάναι τοὺς πένητας ἀπὸ τῶν πλουσίων*) ‘to divide the rich from the poor’ for the purpose of levying an *εἰσφορά*, the fourth class of citizens being exempt (cp. Cleon's threat *Eq.* 923 δώσεις ἐμοὶ καλὴν δίκην | ἱπούμενος ταῖς εἰσφοραῖς). Some years before the *Vespa* (in 425 B.C.) the *φόρος* Ἀριστείδου was raised to 1300 talents (see Excursus on line 656) on account of the enormous expenses of the war, and, probably, a further increase in taxation was required on account of the fall of Amphipolis, and the other disasters of the preceding year. Müller-Strübing, followed by Gilbert *Beiträge* pp. 130 seqq., suggests that this *εἰσφορά* is referred to in Eupolis's well-known lines *Frg.* 278 ἔπειθ' ὁ κουρεὺς τὰς μαχαιρίδας λαβὼν | ὑπὸ τῆς ὑπῆνης κατακερεῖ τὴν εἰσφοράν: the barber being Cleon. The first *εἰσφορά* was raised in 428 B.C. after the revolt of Mytilene, probably on the proposal of Cleon, who was a senator in that year (Gilbert *Beiträge* pp. 128-30). However, it is quite possible that the allusion is the same as in *Eq.* 818 σὺ δ' Ἀθηναίους ἐζήτησας μικροπολίτας ἀποφῆναι | διατειχίζων καὶ χρησμοδῶν, or again it may be quite general, as in Menand. 515 βῶν ποείτω τὴν πόλιν διδάστατον.

42. Θέωρος : τὸν Θέωρον ὥς [Ruth. *eis*] κόλακα καὶ μοιχόν

¹ Blass (Kühner-Blass *Gram.* i. p. 54 n., *Aussprache* p. 64) objects that Echo could not answer ἄλλος ἔχει (backwards) to ναιχὶ καλός. He is inclined to accept EPetersen's correction (*Progr.* Dorpat 1878), viz. τοῦτο σαφῶς Ἥχώ, φησί τις ἄλλος ἔχειν.

καὶ πονηρὸν κωμωδοῦσιν (schol. R). The well-known κόλαξ of Cleon (cp. lines 418, 599, 1220), a perjurer (*Nub.* 400), the guardian-angel of the dicasts (line 418), a lying ambassador (*Ach.* 134) to Sitalces, king of Thrace. He may have held some post in connexion with the Treasury (Harwardt *de irrision.* i. p. 35). Hence τὴν κεφαλὴν κόρακος ἔχων : cp. Gilbert *Beiträge* p. 219 n.

43. τὴν κεφαλὴν : the article is regular with parts of the body, cp. line 713.

44. Ἀλκιβιάδης : at the time of the *Acharneis*, Alcibiades was 25 years old (Gilbert *Beiträge* p. 26). He entered public life in that year in connexion with some Treasury prosecutions (*Ach.* 716, Müller-Strüb. *Hist. Krit.* p. 345). For his political position at this time see Gilbert *Beiträge* pp. 216 seqq. Though Aristophanes avoided making a direct attack upon Alcibiades, possibly from fear of personal violence, it is not improbable that the character of Pheidippides in the *Nubes* owes many of its salient characteristics to the most brilliant of the pupils of Socrates (cp. Süvern ü. *Aristoph. Wolken* pp. 34-54).

τραυλίσας : Plut. *Alcib.* 1 says that Alcibiades's lisp τῷ λάλῳ πιθανότητα παρασχεῖν χάριν ἐπιτελοῦσαν. In this respect the son favoured his father, cp. Archippus 45 βαδίζει . . | διακεχλιδῶς τε, θοῖμάτιον ἔλκων, ὅπως | προσεμφερῆς μάλιστα δόξῃ τῷ πατρὶ | κλασανχενεύεται τε καὶ τραυλίζεται. For the aor. cp. line 536 n.

45. ὁλᾶς κτλ. : there was an apophthegm of Diogenes κρείττον ἐστὶν ἐς κόρακας ἀπελθεῖν ἢ ἐς κόλακας. Indeed this play is an old Athenian 'chestnut'; Palladas *Epigr.* 32 ῥῶ καὶ λάμβδα μόνον κόλακας κοράκων διορίζει, Lucian *Tim.* 48 ὅπως τοὺς μιαροὺς τοὺτους κόλακας φυλάξῃ, τοὺς ἐπὶ τῆς τραπέζης μόνον, τὰ ἄλλα δὲ κοράκων οὐδὲν διαφέροντας. There is a similar word-play in *Eg.* 79 ἐν Κλωπιδῶν (for Κρωπιδῶν).

κόλακος : at this time κόλαξ meant 'a parasite'; cp. Phryn. cxiv παρασίτους οὐκ ἔλεγον οἱ ἀρχαῖοι ἐπ' ὀνειδούς, ἀλλὰ κόλακας· καὶ δρᾶμά ἐστι κόλακες (of Eupolis) τοιοῦτων ἀνθρώπων. The *locus classicus* for their ways is Eupol. *Frg.* 159 ἀλλὰ δαιταν ἦν ἔχουσ' οἱ κόλακες πρὸς ὑμᾶς | λέξομεν κτλ. In early times there were many equivalents for the word παράσιτος, e.g. μαξαγρέτας Αἰδου τραπεζεύς (*Aristias* 3), δειπνοπίθηκος, βδελλολάρυγξ (*Cratin.* 44), ἐπισίτιος (*Crates* 33), ταγηνοκνισοθήρας (*Eupol.* 173), ὁ περὶ τάγηνον καὶ μετ' ἄριστον φίλος (*ibid.* 346); cp. also ψωμοκόλαφος (*Diph.* 49), κνισοκόλαξ (*Com. adesp.* 1041), ψωμοκόλαξ (*Philippid.* 8). παράσιτος was first used in this sense by Epicharmus (*Pollux* vi. 35). In

Old Attic it meant one who dined in the Prytaneum as an invited guest (= the *ἀείσιτος* of later days; cp. Pollux vi. 34, Grasberger *die gr. Stichnamen* p. 50 n.).

46. ὀρθῶς γε: ironical use of γε, cp. line 859 n., *Lys.* 29 οὕτω γε λεπτόν κτλ.

47. οὔκουν, 'at any rate this fact is uncanny, Theorus translated into a raven.' The emphasis is on the partic., as in line 27 n.

In this sense οὔκουν (line 50) is gen. followed by γε, Sophocles *Philoct.* 907, *Ant.* 321, *OT.* 342.

ἀλλόκοτον, 'unnatural, uncanny, awful'; cp. line 71 'an awful disease,' Thuc. iii. 49 τῆς προτέρας νεῶς οὐ σπουδῇ πλεούσης ἐπὶ πρᾶγμα ἀλλόκοτον. The word is rare in Attic; Soph. *Philoct.* 1191, Plato *Prot.* 346 A: not found in Xenophon and the Orators, but common in later writers, e.g. Plutarch. Sophocles (l.c.) uses it in the sense of ἄλλος, viz. ἀλλοκότῳ γνῶμα τῶν πάρος 'different from.'

49. εἶτα: Aristophanes uses εἶτα, ἔπειτα, κᾶτα, κάπειτα and εἶτα δέ after a particip., (1) εἶτα *Ach.* 291, *Eq.* 281, *Nub.* 386, etc.; (2) ἔπειτα *Ach.* 497, *Nub.* 1042.; by an anacoluthon (3) κᾶτα *Eq.* 392, *Nub.* 409, *Av.* 674; (4) κάπειτα *Nub.* 624, *Av.* 536; (5) εἶτα δέ *Ach.* 24, *Eq.* 377. In *Nub.* 860, *Lys.* 654, *Plut.* 1004 εἶτα and ἔπειτα precede the particip. *Nub.* 1249 ἔπειτ' ἀπαιτεῖς τὰργύριον τοιοῦτος ὢν and *Av.* 911 are of interest as showing the origin of εἶτα and ἔπειτα in a question of astonishment or indignation, the particip. τοιοῦτος ὢν being really explanatory of ἔπειτα. So in *Vesp.* 1132 ἔπειτα is explained by ὅθ' οὕτοσί κτλ. (Bachm. *Conj.* p. 5).

50. 'At any rate is not this an obvious inference, that he will soar away from us and go to the—crows?'

συμβαλεῖν, 'to interpret'; *Ran.* 930 ῥήματα . . ἃ συμβαλεῖν οὐ ῥάδι' ἦν, *Eq.* 427, *Eur.* *IT.* 55 τοῦναρ ὧδε συμβάλλω, Plato *Crat.* 416 A τοῦνομα ἔμοιγε δοκεῖ χαλεπὸν συμβαλεῖν, *Plaut.* *Curc.* 246 *coniecturam facere*, 253 *conicere somnium*.

51. ἀρθεῖς, 'soaring,' like the raven he was; the *vox propria* of a bird, Hom. *Od.* xix. 540 ἐς αἰθέρα διὰν ἀέρθη, xii. 432 ὑψόσ' ἀερθεῖς . . ἐχόμεν. So καταίρειν = 'to settle,' *Av.* 1288 κάπειτ' ἂν ἅμα κατῆραν εἰς τὰ βυβλία. ἀπό is so used with persons only seven times in Aristophanes (*Eq.* 20, *Nub.* 216, *Av.* 320, 893, *Plut.* 66, 604). παρά is similarly used, but with a difference: ἀπό implying separation from a person with whom one had been united, παρά implying simple departure (Bachm. *Conj.* p. 77).

ἐς κόρακας: this imprecation is used with a verb expressed or implied; (1) *Pax* 117 ἐς κόρακας βαδιεῖ, 500 ἐς κόρακας ἐλθεῖν, *Av.* 990 οὐκ εἶ θύραζ' ἐς κόρακας; *Eq.* 892 οὐκ ἐς κόρακας ἀποφθερεῖ; *Nub.* 123 ἀλλ' ἐξελῶ σ' ἐς κόρακας ἐκ τῆς οἰκίας, 133 βάλλ' ἐς κόρακας, 789, *Plut.* 394, 782, *Vesp.* 825; (2) *Ach.* 864 παῦ' ἐς κόρακας, *Av.* 889, *Ran.* 187, 189, *Vesp.* 852, 982 (*Bachm. Spec.* p. 18, *Lottich de vulg. serm. Att.* p. 17). In *Thesm.* 1226 τρέχε νυν κατὰ τοὺς κόρακας ἐπουρίσας, Bachmann's emendation is conclusive, viz. κατὰ τάχος ἐς κόρακας (*Philol. Suppl.* B v. p. 254). It is not altogether strange to dignified prose, cp. *Lysias* xiii. 81 ἀπιέναι ἐκέλευσεν ἐς κόρακας ἐκ τῶν πολιτῶν. Zenobius's (iii. 87) explanation is worthy of a grammarian; ἐς κόρακας ἐν Θετταλίᾳ τόπος ἐστὶ Κόρακες, ὅπου τοὺς κακούργους ἐνέβαλλον, ὅθεν ἡ παροιμία.

There is a comic perversion of this curse in *Eq.* 1151 ἀπαγ' ἐς μακαρίαν, 'go to—heaven,' *Plato Hipp.* 293 A, *Com. adesp.* 1092 ἐς ὀλβίαν.

52. 'This being so, shall not I pay two obols and fee me so wise an interpreter of dreams?'

εἶτα, 'quae cum ita sint'; see line 49 n. There seems to be a reminiscence of *Eur. Cycl.* 172 εἶτ' ἐγὼ οὐκ ὠνήσομαι | τοιόνδε πῶμα; (*vanL.*).

This 'indignant' εἶτα is very common, e.g. *Ach.* 312, *Nub.* 259, *Ran.* 138, 203, *Lys.* 24, 914, *Antiphan.* 217. 15 εἶτ' οὐκ ἐπ'ωδούς φασιν ἰσχύειν τινές;

δύ' ὀβολῶ: the usual fee of ὀνειροπόλοι, *Plut. Aristeucl.* 27 εἰαυτὸν ἐκ πινακίου τινὸς ὀνειροκριτικοῦ παρὰ τὸ Ἰακχεῖον καθ-εξόμενος ἔβασκε. The πινάκια, probably, contained the chief characteristics of dreams arranged in certain categories, so that visions submitted to ὀνειροπόλοι could be classified without difficulty; *Menand.* 202 οὐδεὶς μ' ἀρέσκει περιπατῶν ἔξω θεὸς | μετὰ γραβς, οὐδ' εἰς οἰκίαν παρεισιῶν | ἐπὶ τοῦ σανιδίου. In *Aleiphr. Epist.* iii. 59 two drachmae are mentioned as the fee (*Beck.-Göll. Charik.* i. p. 217).

53. **ὑποκρινόμενον** has here its proper sense, 'to interpret on the command of another.' So in *Hom. Il.* vii. 407, xii. 228, *Od.* xi. 111, xv. 169-74, *Thuc.* vii. 44. 5. ὑποκριτής was originally an interpreter, a *Dollmetscher*, προφητής, and hence an 'actor,' who on the stage resigns his own character, and plays the rôle of another. So the Rhapsodists were called ὑποκριταὶ ἐπῶν (*Timaeus Lex.*). In *Plato Ion* 530 c the actor is the ἐρμηνεύς of the poet. In like manner it is used of 'explaining grammarians' (*Bernardy Litt.* II, *Theil* ii. p. 111). An instructive passage is *Plato Ion* 535 E seq. οἶσθα οὖν ὅτι οὗτός ἐστιν ὁ θεατὴς τῶν

δακτυλίων ὁ ἔσχατος, ὧν ἐγὼ ἔλεγον ὑπὸ τῆς Ἡρακλειώτιδος λίθου ['magnet'] ὑπ' ἀλλήλων τὴν δύναμιν λαμβάνειν· ὁ δὲ μέσος σὺν ὁ ραψωδὸς καὶ ὑποκριτής· ὁ δὲ πρῶτος αὐτὸς ὁ ποιητής· ὁ δὲ θεὸς διὰ πάντων τούτων ἔλκει τὴν ψυχὴν ὅποι ἂν βούληται τῶν ἀνθρώπων, ἀνακρεμαννὺς ἐξ ἀλλήλων τὴν δύναμιν. Here actor and rhapsodist are classed together as intermediate between the poet and the spectator. ὑπό in composition means (1) 'under another's influence,' ὑπάδειν, ὑπαυλεῖν, ὑπορχεῖσθαι: (2) 'secretly.' κρίνεσθαι = (1) 'to separate' in a friendly sense, 'to determine,' cp. κρίνεσθαι Ἄρηι: (2) 'to interpret by separation,' Hom. *Il.* v. 150 ἐκρίνατ' ὀνείρους. From (1) we get *Il.* v. 12 τῷ οἱ ἀποκρινθέντε ἐναντίῳ ὀρμηθήτην: from (2) 'to interpret on the command of another' (Sommerbrodt *Rh. Mus.* xxii, xxx. pp. 457-8. Curtius *Rh. Mus.* xxiii. p. 261 takes a different view).

σαφῶς of BC, though wrong here, is not uncommonly used of an oracle or enigma: Eur. *Troad.* 625 αἰνιγμ' οὐ σαφῶς εἶπεν σαφές 'the word was dark but was fulfilled.' So Thuc. i. 22 promises his readers a knowledge of τὸ σαφές. Both are combined in *Ran.* 1434 ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς. The reading of RV seems to be established by *Ach.* 401 ὅθ' ὁ δοῦλος οὕτως σοφῶς ὑποκρίνεται.

54. 'Come then, let me explain the plot to the house, with just these few remarks by way of preface.'

λόγον, τὴν ὑπόθεσιν τοῦ δράματος (schol. R); *Pax* 50, 148 λόγον παράσχεις καὶ τραγωδία γένη, Cratin. *Odys.* 144, Metag. 14, Antiphan. 191 μακάριόν ἐστιν ἡ τραγωδία | πόημα κατὰ πάντ', εἴ γε πρῶτον οἱ λόγοι | ὑπὸ τῶν θεατῶν εἰσιν ἐγνωρισμένοι | πρὶν καὶ τιν' εἰπεῖν.

55. ἄττα: cp. Kühner-Blass *Gram.* i. p. 611.

ὑπειπών: ἀντὶ τοῦ προειπών (schol. V); Pind. *N.* v. 20 μακρά μοι αὐτόθεν ἄλμαθ' ὑποσκάπτει τις of tracing out the βατήρ beforehand, cp. *Fr.* 652 ἐγὼ δ' ὑπερῶ τὸν ὄρκον. So ὑπογράφειν of a headline, ὑφηγεῖσθαι etc.

56 seqq. 'You must not expect something too grand from us, nor, on the other hand, laughter filched from Megara; for in our play there is no pair of slaves scattering nuts from a basket among the spectators, nor Heracles swindled out of his dinner, nor, on the other hand, a mauling of Euripides, nor, if Fortune has raised Cleon to fame, shall we persist in making mincemeat of him for that.'

The slaves warn the spectators not to expect a comedy in the grand style, like the *Equites* or *Nubes*, nor, again, a

σκῶμμα Μεγαρικόν, but a 'plain little plot with a moral,' a βιωτικὸν δράμα (Anon. ix *de comoed.* Bergk), whose σύνθεσις τῶν πραγμάτων is simple, and in harmony with τὸ εἰκός, καὶ οἷα ἂν γένοιτο (Arist. *Poet.* v. 1449 b 5, vWilam. *Obs. Crit.* p. 2). There has been much controversy as to the meaning of lines 57-60, but it is probable, I think, that the object of the attack is Eupolis. Eupolis and Aristophanes were of like age (they were σχεδὸν μειρακίσκοι in 425 B.C., schol. *Ran.* 504¹), and for some years close allies in a kind of literary ἐταιρεία (Droysen *Uebersetz.* i. p. 92) for the purpose of driving from the stage the chief representatives of the old school. Eupolis wrote the whole of the Second Parabasis of the *Equites* (Kirchhoff *Hermes* xiii. p. 287), and probably a great deal of the invective in that play is due to his caustic pen (Pers. *Sat.* i. 124, *Nub.* 96, 179 schol.). He says of himself (*Frg.* 78) *κᾰκείνους τοὺς Ἰππέας | συνεποίησα τῷ φαλακρῷ τούτῳ κᾰδωρησάμην*, and, in the *Pytine*, Cratinus mocks Aristophanes *ὡς τὰ Εὐπόλιδος λέγοντα*. In a Fragment of the *Autolycus*, Aristophanes is accused of stealing the *καιναὶ ιδέαι* from works of Eupolis, viz. *ἐπὶ καινοτέρας ιδέας ἀσεβῶν βίον ὡς μοχθηρὸν ἔτριβεν | †πόσω πολλῶν ἤδη λοπάδων τοὺς ἄμβωνας περιλέξας* ('licking the edges of my dishes,' Lübk. *Obs. Crit.* p. 48).² Soon after the success of the *Equites*, and, perhaps, owing to it, there was a break in their friendship, and Aristophanes, in the *Vespae*, *Nubes*, and *Pax*, never neglects an opportunity of satirising his former friend. It may seem strange that Aristophanes should have selected for attack the scurrility of Eupolis, the leader in the reaction against the old order, the one man to whom in literary matters he owed most: but it may be that Eupolis was discouraged by failure, and had abandoned before the date of the *Vespae* his antagonism to the old spirit. That Eupolis is here attacked is proved by *Pax* 734 seqq. (especially *τοὺς θ' Ἡρακλέας τοὺς μάττοντας καὶ τοὺς πεινῶντας ἐκείνους κτλ.*), and by *Nub.* 537-48 (especially *ἦλθε ῥαψαμένη σκυτίον καθειμένον | ἐρυθρὸν ἐξ ἄκρου παχὺ τοῖς παιδίοις ἔν' ἧ γέλως*, a line that strangely resembles Eupolis's lines (in the *Προσπάλτιοι*) *τὸ σκῶμμ' ἀσελγές καὶ Μεγαρικὸν καὶ σφόδρα | ψυχρόν*.

¹ See Müller-Strüb. *Hist. Krit.* pp. 72, 609, and Geciow *Quaest. in Aristoph. Vespas* p. 7. Bergk (*Gr. Litt.* iv. p. 74) does not accept the modern view that the poet was born in Ol. 83. 4 or Ol. 84. 1. He thinks the term *μειρακίσκος* too elastic in its use to require so literal an interpretation. His own view, which he supports with a multitude of *a priori* arguments, is that Aristophanes was born in Ol. 81. 4 or Ol. 82. 1.

² In the *Anagyrus* (*Frg.* 54) Aristophanes retorted this charge upon Eupolis, viz. *ἐκ δὲ τῆς ἐμῆς χλανίδος τρεῖς ἀπληγίδας ποιῶν*, and also, at great length, in *Nub.* 546-54.

γελᾷ <γάρ>, ὡς ὀρᾷς, τὰ παιδία. The special reference in *Pax* l.c. has not escaped the notice of the scholiast, viz. αἰνίττεται δὲ ταῦτα εἰς Εὐπολιν, ὃς ἐποίησεν Ἡρακλέα πεινῶντα καὶ Διόνυσον δειλὸν καὶ Δία μοιχὸν καὶ δοῦλον κλαίοντα (see Lübkke *Obs. Crit.* pp. 30-50, and for a different view Cobet *Obs. Crit.* p. 111).

56. **λίαν μέγα**: the two kinds of Comedy are contrasted (chiastically) by means of οὔτε and οὐδέ, so that μηδ' αὖ (line 57) is answered by οὐδ' αὖθις (line 61).

λίαν μέγα refer, I think, principally to the *Nubes*, the ill-success of which proved that it was θεάτρου δεξιώτερον. Consequently, as line 62 obviously alludes to the *Equites*, line 61 must refer to the *Nubes*. In the present edition of that play there is no direct attack on Euripides, but it must be remembered that that edition is the product of a διασκευή: and among the fragments of the earlier play there are two lines that make it probable that such an attack once existed, viz. Εὐριπίδης δ' ὁ τὰς τραγωδίας ποιῶν | τὰς περιαλούσας οὗτός ἐστι τὰς σοφάς.¹ Even if this surmise is incorrect, the *Nubes* might fairly be considered as aimed at the φιλόσοφος ἐπὶ σκηνῇ through the person of his friend and master, Socrates. Aristophanes never wearies of telling his audience that the ill-success of the *Nubes* was due to its cleverness: cp. *Nub.* 522 καὶ ταύτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμωδιῶν, a passage that proves conclusively to my mind that δεξιώτερον (line 65) must allude to this play.

57. **γέλωτα**: the Megarians were proverbial for their stupidity (Arist. *Eth.* 1123 a 24) and worthlessness. They took the place of the Αἰγίεες of the preceding century (cp. ὑμεῖς δ' Αἰγίεες οὔτε τρίτοι οὔτε τέταρτοι οὔτε δυωδέκατοι οὔτ' ἐν λόγῳ οὔτ' ἐν ἀριθμῷ Bergk *PLG.* ii. p. 196), and furnished many proverbial sayings, e.g. Μεγαρέων δάκρυα 'crocodile tears,' Μεγαρικὸν μηχανήμα, Μεγαρικαὶ σφίγγες (= πορναί, 'leeches'): cp. too Pittacus's² verse Μεγαρεῖς δὲ φεῦγε πάντας· εἰσὶ γὰρ πικροί, and Ecphantides κωμωδίας ᾄσμι' ἥδον εἰ μὴ ἥσυχνόμεν | τὸ δρᾶμα Μεγαρικὸν ποεῖν (viz. a stupid comedy), Philonid. 5 παναγεῖς γενεάν, πορνοτελῶναι, Μεγαρεῖς δεινοί, πατραλοῖαι, Diogen. vi. 57 μηδέποτε μηδεὶς γένοιτο Μεγαρέων σοφώτερος, Plut. *Mor.* 730 E Μεγαρέων οὐδεὶς λόγος, Liban. ii. 215. 24 Μεγαρεῖς γὰρ ἔξω τοῦ λόγου καὶ τὰριθμοῦ.

Aristophanes himself, at times, employed Megaric wit (e.g.

¹ Cobet reads Εὐριπίδῃ δ' ὁ τὰς τραγωδίας ποιῶν (in Diog. Laert. ii. 18).

² According to Meineke (see Kock *FCG.* iii. p. 506) the line belongs to Philiscus.

in the *Acharneis* and *Ranae* ad init.) 'to make children laugh' but since it was bad it could not have come from Athens; it must have come from Megara. 'Gewiss das ist die wahre Komikerlogik. Aber die Megara liegt eben in der Vorstellung der Athener: diese Komödie wird nicht in Megara gespielt, sie spielt in Megara' (vWilam. *Hermes* ix. p. 331). In fact, the so-called Megarian Comedy is the Athenian *Atellana*. 'In a similar spirit of national vanity, the Romans forbade Roman characters to be represented in the theatres. The recognised stage was the tiny Oscan (i.e. hostile) Atella on the Campanian-Samnite borders' (vWilamowitz). Aristotle, in his *Poetics* (1448 a), discusses the Megarian claim to Comedy, but rejects it. He knows of no poets earlier than Magnes and Chionides, and even of these he knows no works that are not spurious. (See vWilam. l.c. pp. 325 seqq.) The chief (so-called) Megarian poets *Macson* and *Mullus*, were but characters in rustic farces (see nn. on lines 433, 1315).

58. **ἔστι**: for the so-called *schema Pindar*. cp. line 1301 n.

φορμῖς: a diminutive of *φορμός* (ἀπ. λεγ.), cp. *Lys.* 1000 ὑσπλαγῖς (Uckermann *de Aristoph. com. vocab. form.* p. 22).

As to the form *ρίπτειν*, it seems to differ from *ρίπτειν*, and means 'to throw away with energy'; cp. *Eccl.* 507 *ρίπτειτε χλαίνας* (Lobeck on *Soph. Aj.* 239, Schmid *Att.* ii. p. 81).

59. **δούλω διαρριπτοῦντε**: as it was necessary to sit on one seat throughout the day, and as those who left the theatre had to pay again if they wished to be re-admitted (AMüller *Bühnenalt.* p. 303), the spectators, in all probability, often suffered from hunger; cp. *Arist. Eth.* 1175 b 13 *οἷον καὶ ἐν τοῖς θεάτροις οἱ τραγηματίζοντες, ὅταν φαῦλοι οἱ ἀγωνιζόμενοι ᾧσι τότε μάλιστα αὐτὸ δρῶσιν*. Such dainties were, sometimes, distributed by benefactors (*CIG.* 1625. 55) or by actors who wished for applause: *Plut.* 796 seqq. *ἔπειτα καὶ τὸν φόρτον ἐκφύγοιμεν ἂν. | οὐ γὰρ πρεπῶδές ἐστι τῷ διδασκάλῳ | ἰσχάδια καὶ τρωγάλια τοῖς θεωμένοις | προβαλόντ' ἐπὶ τούτοις εἴτ' ἀναγκάζειν γελαῖν*, *Pax* 962.

The dual shows that Aristophanes is referring to some well-known scene, probably in a play of Eupolis, as was said above.

Those that think that in lines 55-60 Aristophanes is alluding to his own plays, are at great pains to give the special references. vWilamowitz (*Obs. Crit.* pp. 14-6, *Hermes* ix. p. 330) thinks that line 57 hints at a passage in the *Ἀγροικοὶ* (424 B.C., vWilam. *Obs. Crit.* p. 24), line 60 at the *Δράματα ἢ Κένταυρος* (426 B.C.), and line 61 at the same play.¹ To prove his point he adduces schol.

¹ In *Hermes* l.c. he thinks the allusion is to the *Acharneis*.

line 60 ἐν τοῖς πρὸ τούτου δεδιδαγμένοις δράμασιν εἰς τὴν Ἡρακλέους ἀπληστίαν πολλὰ προεῖρηται, where he reads Δράμασιν, thinking that the scholiast distinguishes this play from the later Δράματα ἢ Νίοβος, and schol. V on line 61 οὐ μόνον ἐν τοῖς Δράμασιν εἰσῆκται οὕτως Εὐριπίδης ἀλλὰ καὶ ἐν Ἀχαρνέουσιν. But it is exceedingly unlikely that Aristophanes would call his own wit a Μεγαρικὸν σκῶμμα, and there is no proof that there was such a scene in the Ἀγροικοί (see Zelle *de com. Graec. temp. defin.* p. 26). The reference to the Δράματα in schol. V does not prove that Aristophanes alludes to that play here.

Zieliński (*Glied.* p. 100) is led by an inept scholion (apparently V) on line 61, viz. κατ' αὐτοῦ γὰρ καθῆκε τὰς Θεσμοφοριαζούσας, to propose that the first edition of that play, which he calls the Καλλιγένεια, is meant. Others think that the allusion is to the *Proagon*. But there is no real proof that the Καλλιγένεια existed before 411 B.C., since the mention of the *Thesmophoriazusae* in schol. V betrays the hand of an ignorant grammarian (vWilam. *Obs. Crit.* p. 14, Zelle *op. cit.* pp. 27-8), and no one, εἰ μὴ θέσιν διαφυλάττων, could seriously maintain that Aristophanes is here referring to a play (the *Proagon*) which was produced at the same festival as the *Vespaе*. There may be something in Zieliński's view that line 59 refers to the chief kinds of Doric and Doric-Attic Comedy, viz. *Familien-Drama und Hilarotragoedia* (cp. Catullus *concupine, nuces da*), and that Aristophanes means 'we don't want to invite you to a wedding'; cp. *Nub.* 543 ἰὸν ἰὸν βοᾷ which also may allude to dramas of family life. Schol. R is silent, and the other scholia are unsafe guides, until they have been critically sifted.

60. Ἡρακλῆς : Aristophanes uses this contraction only when the length of the stem, as here, or of the name (e.g. Θεμιστοκλῆς) makes it worth his while. The law seems to be that in iambic trimeters there must be contraction in nom. and dat. when the fourth syllable from the end is long. For the testimony of inscriptions see Meisterh. *Gram. Inschr.* p. 104, Kühner-Blass *Gram.* i. p. 433. In all metres Aristophanes avoids contraction when the 4th syllable from the end is short. (The sole exception is *Ran.* 1516 Σοφοκλεῖ, in a doubtful passage.)

The gluttony of Heracles was proverbial; cp. the argument of Euripides's *Syleus Satyricus* in Nauck *FTG.* p. 575. There was a proverb Ἡρακλῆς ξενίζεται for 'hope deferred,' *Lys.* 928 : cp. also *Pax* 741 seqq., *Ran.* 549 seqq., *Av.* 1585 seqq., *Phryn.* 23 (of some noble Athenian) ὁ δ' ὀλιγόσιτος Ἡρακλῆς ἐκεῖ τί δρᾷ ; Aristoph. *Frg.* 287 (from the Δράματα ἢ Κένταυρος) of the ravenous Heracles : αὐτοῖς σταθοῖς ἐπέβαλε τὰς σιαγόνas 'he attacked with his jaws the very door-posts,' Alexis 135. 18

βούλιμός ἐστ' ἄνθρωπος, 85. 4 (of Heracles) κατὰ τὴν παροιμίαν | αἰεὶ ποτ' εὖ μὲν ἄσκός εὖ δὲ θύλακος | ἄνθρωπος. Ion *Frg.* 29 said of Heracles ὑπὸ δὲ τῆς βουλιμίας | κατέπινε καὶ τὰ κᾶλα καὶ τοὺς ἄνθρακας. Cratinus must have been as weary of the *crambe repetita* as was Aristophanes; cp. *Frg.* 308 ὑπὸ δ' Ἡρακλέους πεινῶντος αἰεὶ λαιμάττοντός τε <βόεια> | οὐκ ἐστι βιωτὸν ἔτ' <ἀνθρώποις>.

The reference here is to mythological travesties such as the Ὀδυσσῆς of Cratinus (vWilam. *Hermes* ix. pp. 330 seqq.), but particularly to Eupolis. See further Cobet *Obs. Crit.* p. 95.

61. ἐνασελγαίνόμενος: κατακωμωδούμενος, ὑβριζόμενος (schol. V). Aristophanes is fond of verbs intensified by ἐν: cp. line 1305 (?), *Eq.* 51 ἐντραγε, *Thesm.* 719 ἐνυβρίζω (Ruth. *NP.* p. 68), ἐμπαροινεῖν. On the whole line cp. Cratin. 30. 7 τίς δὲ σύ; κομψὸς τις ἔροιτο θεατῆς· | ὑπολεπτολόγος, γνωμοδιώκτης, εὐριπιδαριστοφανίζων. The last word is generally translated 'lampooning,' but it is more probable that it implies that Aristophanes plagiarised from Euripides, a charge which he answered in *Frg.* 471 χρῶμαι γὰρ αὐτοῦ τοῦ στόματος τῷ στρογγύλῳ· | τοὺς νοῦς δ' ἀγοραλοὺς ἤττον ἢ κείνος ποιῶ.

As is proved in the Introduction, Aristophanes borrowed the style of his prologues, at any rate, from Euripides.

62. οὐδὲ . . γε: as δέ γε means 'moreover' (line 94 n.), so οὐδέ γε = 'neque tamen'; cp. *Pax* 457, 475, *Eccl.* 669.

τύχης χάριν, 'thanks to fortune'; cp. *Lys.* 306 θεῶν ἕκατι with Blaydes's note.

Aristophanes's present estimate of Cleon's success at Sphacteria is fairer than in *Eq.* 54 seqq. καὶ πρώην γ' ἐμοῦ | μάξαν μεμαχότος ἐν πυέλῳ Λακωνικῇ, | πανουργότατά πως περιδραμῶν ὑφαρπάσας | αὐτὸς παρέθηκε τὴν ὑπ' ἐμοῦ μεμαγμένην. 'Cleon was forced by the artifices of his enemies to undertake the post; and so there is no truth in Aristophanes's charge "he stole the cake ready baked by Demosthenes"' (Grote vi. p. 117). Holm (*Gr. Gesch.* ii. p. 369 ET.) thinks that Cleon's appointment as general was due to a previous arrangement with Demosthenes. 'Cleon was bound to appear to yield to compulsion, and this he effected in a masterly way. Cleon's blunt exterior concealed great political astuteness. It was easy enough for him to boast, for he was backed by Demosthenes.' 'The taking of Pylus was planned by Demosthenes. Cleon then stepped in, and made it a political possibility in Athens.' His conduct at Amphipolis indicates the accidental character of his success at Pylus (Forbes's *Thuc.* i. *Introd.* p. cxxix), and this is Thucydides's view (iv. 39) καὶ τοῦ Κλέωνος καίπερ μανιώδης οὔσα ἡ

ὑπόσχεσις ἀπέβη. The only occasion, however, on which fortune *directly* favoured him, was in the burning of the forest on the island.

63. **μυττωτεύσομεν**, *συγκόψομεν* (schol. R), 'make a hash, mincemeat of.' *μυττωτός* = *alliatum*, τὸ διὰ σκορόδων τρίμμα (schol. R). *Pax* 247 *κάταμεμυττωτευμένα*, *Nub.* 455 *ἐκ μου χορδὴν . . παραθέντων*, *Eq.* 372 *περικόμματ' ἐκ σου σκενάσω*, 771, *Eupolis* 179 *τὰ σικάρι' ἐποίησε μυττωτὸν πολὺν*, *Theophr. Char.* viii *πολὺν τὸν ζῶμον γεγονέναι* 'the hash has been fearful' (in the battle). Somewhat similar are *Ach.* 300 *κατατεμῶ . . καττύματα*, *Eq.* 768 *κατατμηθείην τε λέπαδνα*. Graves quotes *Plaut. MG.* 8 *quae [machacra] misere gestit fartum facere ex hostibus*, cp. 'mincing her husband's limbs' (*Hamlet* II. ii. 537). Aristophanes makes a similar boast in *Nub.* 549 (2nd ed.) *ὅς μέγιστον ὄντα Κλέων' ἔπαισ' εἰς τὴν γαστέρα, | κοῦκ ἐτόλμησ' αὐθις ἐπεμπηδῆσ' αὐτῷ κειμένῳ*. The latter passage taken in conjunction with lines 62-3 shows that the famous description of Cleon in the Parabasis must have been inserted in the play, either by Aristophanes himself or by some other hand, at a later time; cp. line 1032 n.

64. 'But ours is a simple little plot with a moral in it, not too polished and exquisite for you, but more refined than a ribald farce.'

λογίδιον: see line 56 n. These words describe accurately the character of the *Vespae*, which pursues a *via media* between the old political Comedy and the *φορτική*.

65. **δεξιώτερον**, 'not too refined and exquisite for you' as the *Nubes* was, which was defeated ὑπ' ἀνδρῶν *φορτικῶν* (*Nub.* 524), Cratinus and Ameipsias. *δεξιός* 'picked, fastidious,' is so used in *Ran.* 71 *δέομαι ποητοῦ δεξιοῦ*. It is a favourite word with Aristophanes; cp. lines 812, 1059, 1175, 1265, 1315, 1345, 1394.

For the rhyming verses 65-6 cp. *Nub.* 715 (Kock's note).

66. **φορτικῆς**: *φορτικός* = *φορτηγός* (cp. Bekk. *Anecd.* p. 1415 *προῦνεικος ἐπὶ τῶν ἀπαιδεύτων*). Probably *φορτική* means 'obscene,' as Cotyttō was called *δαίμονα φορτικόν* (*Didymus Il.* xiv. 347, Lobeck *Aglaoph.* p. 1326 n.). The character of this *φορτικὴ κωμῳδία*, with which Aristophanes constantly contrasts the *σωφροσύνη* of his own style, can be guessed from *Nub.* 537 seqq. (especially lines 540-3 *οὐδὲ πρεσβύτης ὁ λέγων τᾶπη τῇ βακτηρίᾳ | τύπτει τὸν παρόντ' ἀφανίζων πονηρὰ σκώμματα, | οὐδ' εἰσῆξε δᾶδας ἔχουσ', οὐδ' ἰοὺ ἰοὺ βοᾷ*) and from *Pax* 740-7, where the poet gives specimens of the *φόρτος καὶ βωμολοχεύματ' ἀγεννή* of his opponents. Although Aristophanes attacks, in

the former passage, not Sannyrio (as Bergk thinks, *Rel. Com. Att.* p. 271), but Eupolis and Hermippus, still the chief representatives of the Doric school were Sannyrio (cp. *Strattis* 51 Σαννυρίωνος σκυτίνην ἐπικουρίαν and Bergk l.c.), Phrynichus, Ameipsias, and Lyeis. In all probability their manner resembled that of Tarentine Comedy in the days of Rhinthon (Zieliński *Quaest. Com.* p. 36). Zieliński is wrong, I think, in maintaining that this φορτική κωμωδία was an *exotic* and unpopular in 'the polished city of Athens,' for the absence of such scurrility was the probable cause of the defeat of the *Nubes*. In fact, it was not an importation from Dorian Greece, but 'eine nicht unverächtliche Reliquie der altattischen Komik' (Brentano *Untersuchungen über das griech. Drama*, Poppelreuter *de com. Att. primord.* p. 27). It was against this phallic Comedy that Eupolis and Aristophanes headed a reaction—with only partial success. In Dorian Greece it was always popular. Its actors were variously called δεικηλίκται (at Sparta), φαλλοφόροι (at Sicily), αὐτοκάβδαλοι (at Corinth and Megara), φλύακες (at Tarentum), and ἐθελονταί (at Thebes); cp. *Athen.* xiv. 621 E. It reached Tarentum from Sparta, Syracuse from Corinth, and Hyblaeon Megara from Nisaeon Megara. In Sicily, its character altered a little: Phormis reformed the dress of the actors (Suidas), and Epicharmus first raised these rough improvisations to the rank of dramatic poetry (vWilam. *Herakl.* i. p. 52). In the hands of Sophron, though Comedy lost its poetic form and literary character, it excited the admiration of Plato (390 B.C.) on account of its vivid realism. The character of the later Doric Comedy can be seen in the Mimes of Herondas, in some of the Idylls of Theocritus, and in the *Cena Trimalchionis*. From Tarentum, the *fabula Atellana* borrowed some of its characters. See further EReisch in Dörpfeldt *d. gr. Theater* pp. 312 seqq.

67. 'There is our master yonder, the man asleep upstairs—the tall man—the man on the roof.'

68. τέγους: the flat roof of the ὑπερῶν, which in this case was erected on the προσκήνιον (cp. Dörpfeldt *d. gr. Theater* pp. 208–9). Droysen (*Quaest. de Aristoph. re scaen.* p. 45) and Richter (Intro. p. 40) think that this was too cold a place for a bed in January, and that the τέγος was a ὑπερῶν. But the τέγος of *Ach.* 262 σὺ δ', ὦ γύναι, θεῶ μ' ἀπὸ τοῦ τέγους was certainly the roof, and ἐπὶ could not mean 'in'; cp. Herond. iii. 41 τοῦ τέγους ὑπερθε τὰ σκέλεα τεύνας. Furthermore, it is clear from line 148 that Bdelycleon must have been on the roof of the

house if he saw Philocleon escaping through the *κάπνη* (Geciow *Quaest. in Aristoph. Vespas* p. 20).

70. *ἔξιη* is normal as *ἐπέταξε* is a perf. in sense, cp. *Eq.* 880, 1182 (after an imperf. *ἐκέλευε*), 1393, *Av.* 73.

71. 'His father is afflicted with an awful disease, which none could trace, or diagnose.'

ἀλλόκοτον : cp. line 47 n.

73 seqq. The actor satirises individuals among the audience in a similar way in *Ran.* 276, 783, *Nub.* 1096.

πύθοιτο : this verb is found with *παρά Av.* 47, *Thesm.* 4, *Plut.* 594 with no difference. Aristophanes uses *μανθάνω* *ἀπό τινος Av.* 376 : *παρά* only with living beings, *Thesm.* 22, *Nub.* 840, *Vesp.* 1282 *παρά μηδενὸς | ἀλλ' ἀπὸ σοφῆς φύσεος αὐτόματον ἐκμαθεῖν*. With the simple gen. *μανθάνειν* means 'to understand'; and so Kock's *μάθοι γὰρ ἄν τις καὶ τι τῶν ἐχθρῶν σοφόν (Av.* 382) is wrong.

ἐπεὶ : the 'controversial' use of *ἐπεὶ*. 'For else—if you don't believe me—guess,' so line 519, *Soph. OC.* 969 *ἐπεὶ δίδαξον* (Jebb). For some reason, *ἐπεὶ* is never found in the 3rd or 5th foot of an iambic trimeter.

74. *Ἀμυνίας* : the son of Pronapes, a gambler and devoted to the turf (*Nub.* 31). An aristocrat (*κομηταμυνίας* line 466). From the manner of wearing his hair, he was called *οὐκ τῶν Κρωβύλων* (line 1267). He was effeminate (*Nub.* 691 : Socrates denies that Amynias is a man's name); an *ἀλαζών*, *κόραξ* and *συκοφάντης* (*Cratin.* 212). Hence he was nicknamed *ὁ Σέλλον* (line 1267 n.). He squandered all his wealth (line 1268). He appears to have been sent on an embassy to Thessaly in 424 B.C., perhaps to oppose the passage of Brasidas through Thessaly (Harwardt *de irrision.* ii. p. 12). This embassy is unknown except from a corrupt fragment of Eupolis's *Πόλεις*, which is re-written as follows by Kock (*Frg.* 209)—

*Κάμυνίας ἐκείνος ἀμέλει κλαύσεται
ὅτι ὦν ἄγροικος ἴσταται πρὸς τῷ μύρῳ·
ὦν θ' εἶνεκ' ἐξέπλευσε καταπορνεύεται.*

75. *οὐδὲν λέγει*)(*τι λέγῃς* line 649, cp. *Eq.* 334 *νῦν δείξον ὥς οὐδὲν λέγει τὸ σωφρόνως τραφήναι* : 'is but foolishness.' The incompetence of Amynias may have paved the way for Brasidas's extraordinary successes (see Grote vi. p. 177).

77. *οὐκ, ἀλλά*, 'not quite so; still'—a denial that almost assents, cp. lines 9, 946 n.

φιλο μέν: a good instance of μέν *solitarium*. μέν is so used (1) after *pers.* and *demonstrat. prons.*, especially in the formula μὰ τὸν Ἀπόλλω (μὰ Δί') ἐγὼ μέν οὐ: *Ach.* 706, *Nub.* 545, *Ar.* 671. ἐγὼ μέν = *equidem*; so ἐμοῦ μέν *Lys.* 631, σὺ μέν *Ach.* 109; (2) after *demonstrat. prons.* and αὐτός *Ar.* 36, *Vesp.* 369, 453, 771. It is very common after a recapitulatory *demonstrat.*, *Thesm.* 922, *Vesp.* 771; (3) between the *artic.* and the *subst.*, *Vesp.* 673 (?), 907; (4) with *subst.* without the *artic.*, only twice in Aristophanes, viz. *Ach.* 136, *Vesp.* 868, cp. *Eur. Heracl.* 740 ἦλθες χρόνῳ μέν (= γε); (5) with *adjectives*, as here, cp. *Soph. OC.* 44 ἀλλ' ἔλεω μέν τὸν ἐκέτην δεξιάτο: *adverbs*, νῦν μέν *Lys.* 557, 1231, *Vesp.* 1011 (?), οὕτω μέν *Eq.* 1131, πρὸ τοῦ μέν *Nub.* 654: *numerals*, *Pax* 13, *Lys.* 641; (6) with *verbs*, especially εἰκὸς μέν, οἶμαι μέν, δοκεῖ μέν: (7) in an *interrogation*, only once in Aristophanes, *Ar.* 1214 Ἴρις ὑγιαίνεις μέν, 'making a doubtful assumption preliminary to a further question' (*AWVerrall on Med.* 1129) (see *Wehr de partic. nonnul. usu apud Aristoph.* pp. 26 seqq.).

78. Δερκύλον: ὁ Δερκύλος ὑποκριτῆς κωμικός (schol. R). The authority for this statement is unknown.

79. οὐδαμῶς γε: the elliptical use of γε. When a verb is omitted, γε takes its place, e.g. μὴ σύ γε compared with μήπω μέγ' εἰπῆς πρὶν τελευτήσαντ' ἰδῆς *Soph. Frg.* 601, *Eq.* 1100, *Nub.* 196, 267, 688, *Ach.* 176, *Pax* 1260, *Aesch. PV.* 658 μήπω γε, *Soph. Philoct.* 1409 (see further lines 88 n., 298 n., 1223 *Crit. App.*).

80. χρηστῶν, 'the disease of good fellows'; *Ran.* 179 χρηστὸς εἶ καὶ γεννάδας. 'If I had a thousand sons, the first human principle I would teach them should be—to forswear thin libations, and to addict themselves to sack' (*2 Henry IV* iv. iii. 135). Cratinus was a man after Falstaff's heart: *Frq.* 199 οἶνός τοι χαριέντι πέλει ταχὺς ἵππος αἰοιδῶ | ὕδωρ δὲ πίνων οὐδὲν ἂν τέκοι σοφόν. So *Phryn. Com.* 69 ἀνθρώπος ὢν ὕδατοπότης μινυρὸς ὑπερσοφιστῆς | Μουσῶν σκελετός, ἀηδόνων ἠπίαλος, ὕμνος Αἴδου, *Baton* 2. 9 ἀλυσιτελής εἰ τῇ πόλει πίνων ὕδωρ, *Alexis* 283 οὐδεὶς φιλοπότης ἐστὶν ἀνθρώπος κακός. The only 'teetotallers' at Athens were the Pythagoreans, *ibid.* 220 οἶνον οὐχὶ πίνουσιν μόνοι. Among all these *Διονυσοκόλακες* it is consoling to find one who has a good word to say for temperance, viz. *Eubul.* 135 [ὕδωρ] ποιεῖ τοὺς πίνοντας εὐρετικούς μόνοι, | ὁ δ' οἶνος ἡμῶν τῷ φρονεῖν ἐπισκοτεῖ (*Kock's text*). The passage in *Dem.* 355 is too well known to quote.

81. Νικόστρατος: the character of Nicostratus resembled

that of his friend Nicias, being marked by *ἐπιείκεια* and general clemency (Grote vi. p. 56 n.), as is proved by his conduct during the terrible scenes at Corcyra (Thuc. iii. 69 seqq.). From this passage it appears that he resembled Nicias in superstition also. He fell in the battle of Mantinea (Thuc. v. 61-74). He was general in the present year (Gilbert *Beiträge* p. 198). The *Σκαμβονίδαι* belonged to the Leontid tribe.

82. *φιλοθύτην*, 'superstitious'; *φιλοθύται εἰσὶν οἱ δεισιδαίμονες καὶ θύουσιν ἀεὶ τοῖς θεοῖς νομίζοντες ἐκ τούτων ἀβλαβεῖς ἔσεσθαι* (schol. V), but it often meant 'religious'; cp. Antiphon ii. β 12 *φιλοθύτην καὶ νόμιμον*.

83. *μὰ τὸν κύνα*: such an oath was called *Ῥαδαμάνθυνος ὄρκος* (schol. Platon. Bekk. 331), viz. an oath by a dog, or a *πλάτανος* or a *κριός*. Cratin. 231 refers to superstitious men *οἷς ἦν μέγιστος ὄρκος | ἅπαντι λόγῳ κύων, ἔπειτα χῆν, θεοῦ δ' ἐσίγων*. So Archil. 103 *ναὶ μὰ μήκωνος χλόην*, Telecl. 27 *ναὶ μὰ τὰς κράμβας*, Eupol. 70 *ναὶ μὰ τὴν ἀμνγδαλὴν*. Such an oath is ridiculed in Eupol. 74 *ἀνόσια πάσχω ταῦτα, ναὶ μὰ τὰς Νύμφας*. B. *πολλοῦ μὲν οὖν δίκαια, ναὶ μὰ τὰς κράμβας*, Av. 521 *Δάμπων δ' ὄμνυσ' ἔτι καὶ νυνὶ τὸν χῆν', ὅταν ἐξαπατᾷ τι*. The latter passage shows that the avoidance of sacred names was thought hypocrisy, and, perhaps, the use of such an oath here is a reflexion on the superstition of Nicostratus; Kock (on Av. l.c.) compares *Potztausend* (= *Gottestausend Blitze*), *Deixel* (= *Teufel*).

84. *Φιλόξενος*: a notorious fop and gourmand; Eupol. 235 *ἔστι δέ τις θήλεια Φιλόξενος ἐκ Διομείων*. He exclaimed against Nature for not having given him the gullet of a crane, as his own was too short for the pleasures of the table (Athen. i. 6 B). In *Nub.* 687 Socrates denies that *Φιλόξενος*, *Μελησίας* and *Ἀμυνίας* are men's names.

85. 'This is vain twaddle, for you will never find it out.'

ἄλλως: (1) 'otherwise,' Soph. *OC.* 492; (2) 'besides,' 'more-over,' *OT.* 1114; (3) 'otherwise than well,' and so 'vainly,' *OT.* 333: as *ἕτερος*, and *οὐ τοῖος* = *κακός* Aesch. *Suppl.* 400; (4) with a subst. implying disparagement, *Nub.* 1203 *ἀριθμός, πρόβατ' ἄλλως* 'mere sheep,' Dem. 348. 22 (see Jebb on *Philoct.* 946, Shilleto on Dem. l.c.).

86. *εἰ δὴ*, *si revera*, occurs in but one other place in Aristophanes, viz. *Ran.* 242. To explain it here, we must suppose that there was a pause after line 85.

εἰ δὴ is generally sceptical in tone, as in Soph. *Trach.* 27

εἰ δὴ καλῶς, Eur. *Or.* 17 ὁ κλεινός, εἰ δὴ κλεινός, Ἀγαμέμνων, as εἴπερ is confident.

εἰδέναι: as οἶδα has no aor. it must do duty for that tense; Eur. *Eurysth.* 376 εἰδέναι τὸ δραστήον 'to learn,' *HF.* 617, Soph. *Trach.* 592 ἀλλ' εἰδέναι χρὴ δρῶσαν. In Theophilus i. 4 τὸν ἀγαπητὸν δεσπότην . . δι' οὗ | εἶδον νόμους Ἑλλήνας, ἔμαθον γράμματα, εἶδον must mean 'I learned.'

87. 'I will tell you in a moment my master's malady.'

ἤδη: Aristotle (*Phys.* iv. 13. 5) defines ἤδη as 'the time nearest to the present.' There is a pause after this line before the momentous announcement; and then Xanthias proceeds in a thrilling whisper: so too in Soph. *El.* 35 χρῆ μοι τοιαῦθ' ὁ Φοῖβος ὦν πεύσει τάχα· | ἄσκειον αὐτὸν ἀσπιδῶν τε καὶ στρατοῦ κτλ., where, as here, the absence of a particle (in line 36) adds to the effect; cp. the similar passage *Pax* 54 seqq.

88. 'He has a marvellous "infection" to the jury-system, and is infatuated with this judging craze; and groans if he can't find a seat on the front bench.'

ὥς οὐδέις: γε is idiomatic after ὥς when the main verb is omitted, as in *Eccl.* 1130, *Plut.* 901 (cp. line 79 n.), otherwise it is absent (cp. *Vesp.* 150, 889, 1023, *Plut.* 247).

φιληλιαστής: see Excursus II.

89. τούτου, 'this business of sitting on juries,' is contemptuous, as in lines 210 τούτου τοῦ πατρός, 215, *Ran.* 429 καὶ Καλλίαν γέ φασι, | τοῦτον τὸν Ἱπποβίνου, *Nub.* 1473 διὰ τουτονὶ τὸν δίνον 'on account of that confounded whirligig,' *Theocr.* xv. 28 ὁ πάραρος τῆνος.

90. καθίζηται: the present here of an action preceding the action of the principal verb has been suspected, but *Nub.* 98, *Vesp.* 693, 1256, *Thesm.* 69 are parallel instances. Their justification is the character of the verbs διδόναι, ξυνεῖναι, καθίσεσθαι, προιέναι, which elsewhere are used in the present of actions that are not continuous (*Sobol. Synt.* p. 50). Normally in general conditions with the negative the present implies that one *refuses* or is *unable* to act, cp. *Vesp.* 568, 616, and this explanation suffices here. Elmsley's καθέζηται is a form that seems to supply an aor. to καθίζομαι (*Ruth. NP.* p. 336, Kühner-Blass *Gram.* ii. pp. 407, 447).

ξύλου: *Ach.* 25 ὥστιοῦνται . . περὶ πρῶτον ξύλον (so Naber for MSS. πρῶτον ξύλου), 42 προεδρίαν. ξύλον is the general word for a *seat* in a theatre, even after the stone building was erected. οὐπὶ τῶν ξύλων was the attendant who looked after these (*Hermippus* 9; such is AMüller's view, but see Kock

ad loc.). Single places were called ἔδρα, τόπος, χώρα, χωρίον, and in a theatre θεωρητήριον. Another general word was ἱκρία, Cratin. 323 εὐδαίμων' ἔτικτέ σε μήτηρ ἱκρίων ψόφησις.

91. 'In the night he does not get even a grain of sleep.'

οὐδὲ πασπάλην: τὸ τῆς κέγχρας ἄλευρον [millet flour]. τιθέασιν δὲ καὶ ἐπὶ τοῦ τυχόντος (schol. R). Other words for a *bagatelle* are *Plut.* 17 οὐδὲ γρῦ (only with words of speech in Aristophanes, but later writers are not so cautious, cp. Antiphan. 190. 13 ὅψου δὲ μηδὲν μήποτ' εἰσπλεῖν μηδὲ γρῦ), *Ach.* 1035 οὐδ' ἂν στριβλικίγξ, *Lys.* 107 μοιχοῦ οὐδὲ φεψάλυξ, 474 κινούσα μηδὲ κάρφος (of a quiet, retiring person; also in Herond. iv. 67), *Pax* 121 ἀργυρίου μηδὲ ψακάς, *Eccl.* 284 ἔχουσι μηδὲ πάτταλον, *Eupolis Frg.* 330 οὐ γὰρ λέλειπται τῶν ἐμῶν οὐδ' ἔγκαφος ['a mouthful,' see Lottich *de vulg. serm. Att.* p. 25] οὐδὲ κόππα γιγνώσκειν (Hesychius), *Strattis* 10 οὐδὲ κίκκον, *Eupolis* 3 μαθόντι μηδὲ τάγυρι μουσικῆς (*titivillitium* Lobeck *Aglaoph.* p. 1332), *Aristoph. Frg.* 885 οὐδὲ φνεί (imitation of a cry of a bird), *Archipp.* 8 οὐδὲ σύμβολον, *Ammon. Diff. voc.* 10 οὐδ' ὅσον ἀκαρῇ τῆς τέχνης ἐπίσταμαι, *Herond.* iii. 22 οὐδ' ἄλφα συλλαβὴν γνῶναι, vii. 80 χαλκοῦ | ῥίνημ' ὃ δὴ κοτ' ἐστὶ . . ἂν οὐκ ἀποστάξαι. So χνάσμα, κάρι, σίσελι, βλίτυρι (a magic incantation like *hocuspocus*; cp. *Hax*, *Pax*, *Deax*, *Adimax* Lobeck l.c.), οὐδὲ ῥανίς, οὐδὲ κνύ. Latin equivalents are numerous, e.g. *Plaut. Most.* 585 *ne frit quidem* (Ellis), *MG.* 318 *non ego tuam empsim vitam vitiosa nuce*, *Poen.* 272 *quoius ego nebulae cyatho uno septem noctes non emam*.

92. 'But if he should shut his eyes a speck, his soul is ever fluttering over there around the water-clock.'

δ' οὖν: *Pax* 736.

καταμύση: used of the eyes or lips, *Soph. Frg.* 706. 1 μύω τε καὶ δέδορκα, *Ant.* 421, *Trach.* 1008; cp. line 988 n.

κᾶν: *Lys.* 671, *Plut.* 126, *Ach.* 1021, *Ran.* 734 (?) (Coenen *de usu part. condit. ap. Aristoph.* p. 66); here = κᾶν καταμύση ἄχνην. So in *Plut.* 945 Hemsterhuys reads εἰάν δὲ σύζυγον λάβω τινὰ | κᾶν σύκινον [MSS. καί]. From this must be distinguished (2) cases where κᾶν goes with the whole sentence; *Ran.* 585 κᾶν εἴ με τύπτοις, οὐκ ἂν ἀντείποιμί σοι, *Lys.* 113.

ἄχνην: properly anything rubbed from the surface of an object, e.g. (1) 'chaff' *Il.* v. 499: (2) 'spray' of the sea, *Il.* iv. 426 ἄχνη ἁλός: (3) 'smoke' *Aesch. Frg.* 336 ἄχνη πυρός, cp. *Soph. Frg.* 42 ἄχνη Λυδῆς κερκίδος. This word has suggested a beautiful emendation to Wieseler, *Aesch. Eum.* 754 βοτῆρας ἄχναις σπερμάτων ἀνημέρους [MSS. βρωτῆρας αἰχμάς].

ἐκεῖ: viz. in the law-courts. All alterations of this word are mistaken, as 'over there' is a natural expression for the dicast's true home. It is proved by ἐκεῖσε lines 104, 765, ἐκεῖ 767, and κάκει 770.

93. κλεψύδραν: *Ach.* 692 γέροντ' ἀπολέσαι πολὺν ἄνδρα περὶ κλεψύδραν. The most accurate description of the water-clock is given by Arist. *Probl.* xvi. 8, and by Eubulus in the enigma *Frq.* 107. 23 ἔστιν ἄγαλμα μεμυκὸς ἄνω, τὰ κάτω δὲ κεχηρὸς, | εἰς πόδας ἐκ κεφαλῆς τετρημένον, ὅξυ διαπρό, | ἀνθρώπους τίκτον κατὰ τὴν πυγὴν ἐν' ἑκάστον. | ὦν οἱ μὲν μοίρας ἔλαχον βίου, οἱ δὲ πλανῶνται. A glass κλεψύδρα is mentioned by Baton 2. 13 ἔπειθ' ἔωθεν περιάγεις τὸν λήκυθον | καταμανθάνων τοῦλαιον ὥστε περιφέρειν | ὥρολόγιον δόξεις τι, κοῦχί λήκυθον. According to Aristocles, *Athen.* iv. 174 c, Plato invented a νυκτωρινὸν ὥρολόγιον which measured the hours by means of a scale (Beck.-Göll. *Charik.* i. pp. 326-7, Richter *Introd.* pp. 134 seqq., <Arist.> *Ath. Pol.* col. 35. 7).

94. 'And, what's more, he is so inured to carrying his vote, that he gets out of bed holding three fingers together, for all the world as if he were burning incense on a saint's day.'

ὑπό is found but once elsewhere in Aristophanes (viz. line 1045) with the articular inf. (Sobol. *Pracp.* p. 218).

δὲ . . γε in a climax. This idiom has often been misinterpreted and removed by emendation, e.g. *Ran.* 936 where Kock wrongly reads ποῖ' ἄρ'. So in line 62 supra. 'Usurpari solet cum duae res ita inter se componuntur, ut altera plus habeat ponderis quapropter in iurgiis frequentissimum est, ubi δὲ γε responsantis est et maledicto maledictum, convicio convicium gravius reponentis' (Cobet). As might be expected, the *locus classicus* for this idiom is the *Equites*. One word or two closely-connected words are generally interposed between δὲ and γε (*Ran.* 567, 575, *Eccl.* 780), but not invariably (*Eq.* 365 ἐγὼ δὲ γ' ἐξελῶ σε κτλ.).

95. τοὺς τρεῖς: schol. V τοῦτοις γὰρ κατέχουσι τὰς ψήφους οἱ δικάσταί, τῇ μεγάλῃ καὶ τῷ λιχανῷ ['forefinger'] καὶ τῷ μέσῳ.

96. λιβανωτὸν ἐπιτιθείς: the standing phrase for 'to place frankincense on an altar,' *Nub.* 426, *Ran.* 888, Plato *Com.* 69. 9, Antiphan. 164. 4 (vBamb.), Menand. 437 φέρε τὴν λιβανωτὸν· σὺ δ' ἐπίθες τὸ πῦρ, Τρύφη, Antiphon i. 18. The νομηνία was a time of festivity and household sacrifice; cp. *Ach.* 999, Mein. *FCG.* i. p. 140, Porphyry. *de abst.* ii. 129 θύειν τοῖς

προσῆκουσι χρόνοις κατὰ μῆνα ἕκαστον ταῖς νομηνίαις στεφανοῦντα καὶ φαιδρύνοντα τὸν Ἑρμῆν καὶ τὴν Ἑκάτην καὶ τὰ λοιπὰ τῶν ἱερῶν . . . καὶ τιμᾶν λιβανωτοῖς καὶ ψαιστοῖς καὶ ποπάνοις. Eupolis wrote a play *Νομηνίαι* (Kock *FCG.* i. p. 313). See line 171 n.

97. 'Aye, and to cap that, whenever he sees "pretty Demus"—Pyrilampes's son, you know—scrawled anywhere, 't is his way to go and scrawl beside it "pretty Kemus."'

καὶ . . . γε 'usurpari solet, cum aliquid gravius additur' (Cobet) in a climax, like καὶ . . . μέντοι (line 748 n.) and δὲ . . . γε (line 94 n.); see line 422 n. and Blaydes on *Ran.* 116, *Eg.* 1350.

98. Δῆμον: Plato *Gorg.* 481 D ἐγὼ [Socrates] τε καὶ σὺ [Callicles] νῦν τυγχάνομεν ταῦτόν τι πεπονθότες, ἐρῶντε δύο ὄντε δυοῖν ἑκάτερος, ἐγὼ μὲν Ἀλκιβιάδου τε τοῦ Κλεινίου καὶ φιλοσοφίας, σὺ δὲ τοῦ τε Ἀθηναίων δήμου καὶ τοῦ Πυριλάμπους. Demus's denseness of intellect is mentioned in Eupolis's *Πόλεις Frg.* 213 καὶ τῷ Πυριλάμπους ἄρα Δῆμῳ κυψέλη | ἐνεστιν <ἐν τοῖς ὠσίν>, 'wax in the ears' being a proverb for dense stupidity) (*purgatas aures Pers. Sat.* v. 63, cp. *Troilus and Cressida* v. i. 57 'he has not so much brain as ear-wax.' He is also noted as effeminate (θηλυδριάς) by Libanius (*pro Salt.* xix. p. 500 D). His father introduced peacocks into Athens on his return from an embassy to Persia (Plato *Charm.* 158 A). Hence it is not improbable that *Ach.* 63 ἄχθομαι 'γὼ πρέσβεισιν | καὶ τοῖς ταῷσι τοῖς τ' ἀλαζονεύμασιν is a sneer at the latter (vWilam. *Obs. Crit.* p. 52). The words of Pylilampes, who believed he had received his death-wound at the battle of Delium, are given by Eupolis *Frg.* 4 μήποτε θρέψω παρὰ Περσεφόνη | τοιόνδε ταῶν | ὅς τοὺς εὐδοντας ἐγείρει: such, at least, is the interpretation of vWilamowitz *Obs. Crit.* l.c., which is doubted by Kock *FCG.* i. p. 266.

Δῆμον καλόν: 'amant veteres, ubi forma tantum vocabuli respicitur, non, ut nos solemus facere in vocibus citandis, extra constructionem illud ponere, sed cum constructione conectere' (Haupt); *Ach.* 640 διὰ τὰς λιπαράς ('on account of the epithet λιπαραί'), *Nub.* 554 ἐκστρέψας τοὺς ἡμετέρους Ἰππέας, *Av.* 58 οὐκ ἀντὶ τοῦ παιδὸς σ' ἐχρῆν ἐποποιῇ καλεῖν (= παῖ παῖ). Kock quotes Machon, *Athen.* xiii. 578 D ῥημάτιον εὐθὺς τοῦτο "μανίαν" ἀνεβόα, Plato *Theaet.* 207 E Θεαίτητον γράφων τις, Calp. *Hel.* iv. 97 audito Caesare (i.e. audito nomine Caesaris). So resonant *Amaryllida silvae* may be contrasted with Prop. i. 18. 22 resonant mihi *Cynthia silvae*.

99. παρέγραψε: for the empiric aor. in the apodosis of a

general condition cp. line 582 n., and for the custom of inscribing the name of one's sweetheart on bare walls, doors, etc., cp. *Ach.* 144-6, Lucian *Amor.* 16 ἡδὴ δὲ πλέον αὐτῷ τοῦ πάθους τοῖχος ἅπας ἐχαράσσετο καὶ πᾶς μαλακοῦ δένδρου φλοιὸς Ἀφροδίτην καλὴν ἐκήρυσσεν, Theocr. xviii. 47, *Anthol. Pal.* ix. 431, Prop. i. 18. 22 *scribitur et vestris Cynthia corticibus*, Ov. *Heroid.* v. 21 *incisae servant a te mea nomina fagi* (see Naber *Mnem.* x. p. 377, Beek.-Göll. *Charik.* i. p. 314). The formula was ὁ δεῖνα καλός: cp. Callim. ap. Diodor. in Laertio αὐτὸς ὁ Μῶμος | ἔγραφεν ἐν τοίχοις “ὁ Κρόνος ἐστὶ σοφός.” Such προγράμματα were numerous, and sometimes served the purpose of a society journal. Lucian *Dial. Mer.* x. 4 ἔπεμψα οὖν Ἀκίδα κατασκευομένην· ἡ δ’ ἄλλο μὲν οὐδὲν εὔρε, τοῦτο δὲ μόνον ἐπιγεγραμμένον ἐσιόντων ἐπὶ τὰ δεξιὰ πρὸς τῷ Διπύλῳ, “Μέλιττα φιλεῖ Ερμότιμον,” καὶ μικρὸν αὐθις ὑποκάτω, “ὁ ναύκληρος Ἐρμότιμος φιλεῖ Μέλιτταν.”

κημός ἐστι πλέγμα τι δι’ οὗ τὴν δικαστικὴν ψῆφον καθίεσαν (schol. R); cp. Richter *Introd.* p. 131, Meier u. Schömann *Att. Proc.* p. 938 n. Cratin. 132 calls it a σχοίνινος ἡθμός. Properly it was a *nassa* ‘lobster-pot’ (*Dict. Ant.* ii. 546 b). In <Arist.> *Ath. Pol.* col. 35 it is called an ἐπίθημα. In the days of the τετυπημένα and πλήρεις ψῆφοι, the κημός was made of lead, ‘with an opening filed through large enough to admit one ψῆφος only’ (*Dict. Ant.* ii. 516 b). At this time no such elaborate safeguards were necessary, as each dicast had but one ψῆφος (cp. line 987 n.).

For the word-play cp. Holzinger *de verb. usu* p. 27.

100. ‘And as to the cock which used to crow in the evening, he said that it had been seduced by money from retiring officials to call him late.’

ἦδε: the word in Comedy for ‘to crow’ was κοκκύζειν, *Eccl.* 31 ὁ κῆρυξ ἀρτίως . . δεύτερον κεκόκκυκεν, Plato *Com.* 209 σὲ δὲ κοκκύζων ὄρθρι’ ἀλέκτωρ προκαλεῖται, Bekk. *Anecd.* p. 21. 24 ἄδειν ἀλεκτρύνας ἀπτικῶς· τὸ δὲ κοκκύζειν κωμικοὶ λέγουσιν, *Diph.* 65 καὶ νῆ Δι’ ὄντως εὐθὺς ἐξέπεμπε με | ὄρθριον· ἐκόκκυζ’ ἀρτίως ἀλεκτρύων, *Soph. Frg.* 723 κοκκυβάας ὄρνις ‘the chanticler.’

ἀφ’ ἐσπέρας: ἀπό is used of an action commenced at a certain time, and continued; so ἀφ’ ἐσπέρας differs little from ἐσπέρας (cp. *de nocte, de die*). In line 218 ἀπὸ μέσων νυκτῶν means ‘at midnight,’ not ‘in the time after midnight.’ So μεθ’ ἡμέραν ‘after the beginning of day’ = *interdiu* *Plut.* 930 (Sobol. *Praep.* p. 95).

Schol. V’s note ἐν ὑπερβολῇ τοῦτο is apt, and it is not

necessary (with Blaydes) to appeal to Holy Writ to prove that cocks crew ὁψέ (i.e. ἀφ' ἑσπέρας).

Plaut. *Aul.* 462 seems to imitate this passage: *credo edepol ego illi mercedem gallo pollicitos coquos Si id palam fecisset.*

102. παρά: cp. line 670 n.

103. 'Almost before the dishes are removed he bawls out "shoes," and goes over there and falls asleep hours and hours before the time, glued to the pillar like a barnacle.'

ἀπό = *post*, of strict consecution, not, as in lines 100 and 1031, of the beginning of an action. *Eccl.* 694 προσπίπτουσαι τοῖς ἀπὸ δείπνου: a common phrase in Herod., e.g. i. 133, ii. 78, v. 18, ix. 16 ὡς δὲ ἀπὸ δείπνου ἦσαν (Blaydes). *δειπνηστός* does not occur elsewhere in Comedy, *δείπνον* being the usual word. The three Athenian meals were ἀκράτισμα *café*, ἀριστον *déjeuner à la fourchette*, δείπνον (Beck.-Göll. *Charik.* ii. p. 290).

κέκραγεν ἐμβάδας: the absence of the article (cp. lines 274, 1157) shows that we must translate 'bawls out shoes' (see line 98 n.); cp. *Ran.* 426 κάκεκράγει Σεβῖνον. Otherwise Blaydes's rendering 'calls for his slippers' would be correct; cp. *An.* 60 τίς ὁ βοῶν τὸν δεσπότην with Xenarch. *Frg.* 7. 13 βοᾷ δέ τις "ὔδωρ ὔδωρ," and see Soph. *OC.* 1624 φθέγμα δ' ἐξαίφνης τινὸς | θῶϋξεν αὐτόν, Pind. *P.* vi. 36 βόασε παῖδα ὄν, Lysias *de caede Eratosth.* 11 τὸ παιδίον ἐβόα. *poscere soleas* (Hor. *Sat.* ii. 8. 77) was the ancient equivalent for 'to call for one's carriage'; cp. Pherecr. 153 ἡμῶν δ' ἦν τινὰ τις καλέσῃ θύων ἐπὶ δείπνον, | ἀχθόμεθ' ἦν ἔλθῃ καὶ ὑποβλέπομεν παρεόντα | χῶττι τάχιστα θύραζ' ἐξελθεῖν βουλόμεθ' αὐτόν. | εἶτα γνοὺς πως τοῦθ' ὑποδεῖται, κᾶτά τις εἶπεν | τῶν ξυμπινόντων, ἥδη σύ; τί οὐχ ὑποπίνεις;

ἐμβάδας: an εὐτελὲς ὑπόδημα (Pollux vii. 85, Aristoph. *Eccl.* 633 ὅταν ἐμβάδ' ἔχων εἶπῃ viz. a *sans culotte*), not worn by the well-to-do. There is an interesting passage in Isaeus v. 11 καὶ πρὸς τοῖς ἄλλοις κακοῖς ὀνειδίζει καὶ ἐγκαλεῖ αὐτῷ, ὅτι ἐμβάδας καὶ τριβῶνια φορεῖ, ὥσπερ . . οὐκ ἀδικῶν, ὅτι ἀφελόμενος αὐτόν τὰ ὄντα πέννητα πεπόηκεν. Originally imported from Boeotia (Herod. i. 195) they did not differ in character from the λακωνικάι (*Eccl.* 507), although a distinction is implied in line 1157 n. (Beck.-Göll. *Charik.* iii. p. 277). A more elegant kind of ἐμβάς is also mentioned in Lucian *Rhet. praec.* 15. They were not slippers or sandals (being derived from ἐμβαλνεν τοὺς πόδας *Etym. Mag.*), but a loose easy boot (cp. lines 1162 seqq.). For representations from ancient monuments see Daremberg et Saglio *Dict. Ant.* ii, 593.

105. **λεπάς**: cp. Herond. *Frg.* 2 (Bergk *PLG.* ii. p. 509) προσφύς ὅκως τις χοιράδων ἀναρίτης ('sea-snail'), and schol. *Plut.* 1096 λεπάς ἐστὶν εἶδος ὀστρέου, ὅπερ λαβόμενον πέτρας ἀπισχυρίζεται καὶ δυσάποσπαστως ἔχει καὶ οὐκ ἂν τις αὐτὸ ῥαδίως ἀποσπάσαι | πρὶν ἂν τι τῆς πέτρας ἀπορρήξῃ μέρος.

106. 'The surly fellow draws the long line for all, and so goes home, like some bee or bumble-bee, with wax smeared beneath his nails.'

ὑπὸ δυσκολίας: the prep. is so used only with abstract subst., e.g. ὑπ' ὀργῆς line 1083, ὑπὸ φρονήματος *Pax* 25, ὑφ' ἡδονῆς 324, ὑπὸ τοῦ δέους *Ach.* 350, ὑπ' ἀνοίας *Eq.* 515, ὑπ' ἀμνηχανίας *Av.* 475 (Sobol. *Praep.* p. 218). The δύσκολος 'the surly man' is the αὐθάδης of Theophr. *Char.* xv. He is the opposite of the κόλαξ and ἄρεσκος (Arist. *Eth. N.* 1127 a 8). It is his way 'to regulate his life with no reference to others,' but to be contemptuous (*Eth. Eud.* iii. 7. 4, Jebb's *Theophrastus* p. 184).

εἰώθασιν οἱ καταδικάζοντες ἐν τῷ γραμματιδίῳ μακρὰν γραμμὴν ἔλκειν (schol. *R.*). So Pollux viii. 16 and Hesychius. The **πινάκια** were used only in **τιμητοὶ ἀγῶνες** during the **τίμησις**: the 'long line' meaning the heavier penalty proposed by the plaintiff, the 'short line' the penalty proposed by the defendant (see *HHager Dict. Ant.* ii. 843^b, Hermann-Thumser *Staatsalt.* p. 583). So they were called **πινάκια τιμητικά** line 167; cp. *Dem.* 1252 καὶ ἐν τιμῇσει βουλομένων τῶν δικαστῶν θανάτου τιμῆσαι αὐτῷ. **τιμᾶν γραμμὴν** does not occur elsewhere, but *Soph. Ant.* 514 πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν ('render duly a favour' Jebb) seems to be parallel (Graves).

μακρὰν: sc. **γραμμὴν**. Such an ellipse is very usual in common expressions, e.g. **δραχμαί**: line 769 n., *Com. adesp.* 516 ἐσθῆτα δὲ μίαν μυρίων ὠνούμενοι. **κύλιξ**: *Eq.* 107 ἔλκε τὴν τοῦ Πραμνίου, 121 ἐτέραν ἔγχεον, *Vesp.* 906, *Ach.* 985 λαβὲ τήνδε φιλοτησίαν, *Diph.* 17. 8, *Menand.* 397 [ἡ γραῦς] πίνει τὴν κύκλῳ (cp. *Mod. Greek* πίνειν τὸν περίδρομον 'to mix liquors'), *Alex.* 85 πυκνὰς ἔλκει καταντλεῖ. **μᾶζα**, ἄρτος, **πλακοῦς**: *Nub.* 507, *Lys.* 601, *Ach.* 1123 **κριβανίτης** ('pancake'), *Cratin. Frg.* 128 **ταγηνίτης** (id.). **δίκη**, **πληγαί**: *Eq.* 50 ἐκδικάσας μίαν, *Vesp.* 595, *Av.* 1018 ἐπικεῖνται γὰρ ἐγγὺς αὐταῖ [πληγαί], *Nub.* 972 **τυπτόμενος** πολλὰς. **χερσί**: *Suid.* ἀντλεῖν ἀμφοτέροις, *Ran.* 1096 ὁ δὲ **τυπτόμενος** ταῖσι πλατείαις. **δάκτυλος**: *Plato Com.* 128 ἄψαι μόνον σὺ κἂν ἄκρω τοῦ Μορσίμου. **ᾧτα**: *Leutsch Arr. Prov.* 178 ἐπ' ἀμφοτέρα καθεύδειν. **δρόμος**: *Epier.* 2. 18 ἐπεὶ δὲ δόλιχον τοῖς ἔτεσιν ἤδη τρέχει. Such ellipses are a characteristic feature of the style of Herondas, e.g. **δραχμαί**:

ii. 53 χιλίας τὸ τίμημα | ἔνειμε. ἡμέρη: iv. 46 οὔτ' ὀργή σε κρηγύην οὔτε | βέβηλος αἰνεῖ (holiday or working day), v. 80, vii. 87, 127. ὀφθαλμοί: v. 60 τούτοις τοῖς δύο, vi. 23 μὰ τούτους τοὺς γλυκέας (cp. line 479.n. and *Eccē.* 498). κύλιξ: i. 25 ἀλλ' ἐκλέλησται καὶ πέπωκεν ἐκ καινῆς 'is on with the new love,' iii. 33 ἐκ τετρημένης ἡθεῖ (cp. *Persius* i. 35 *plorabile si quid eliquat*). πληγαί: iii. 77 κόσας κόσας . . μέλλεις | ἔς μ' ἐμφορῆσαι; ὁδός: i. 13, v. 53-4. χεῖρ: iv. 19; cp. further iv. 14 οὐ γάρ τι πολλὴν οὐδ' ἐτοῖμον ἀντλεῦμεν, v. 61 τὰς Ἀχαϊκὰς κείνας ('fetters,' from ἄχος), iii. 97 αἱ Πότνιαι 'the Muses,' vi. 77 γλυκύν (sc. οἶνον, cp. *Alexis* 172. 14 ἐν ποτηρίῳ γλυκύν [ἐγγχοῦσα]), viii. 10 Λάτμιον κνώσσειν 'sleep like Endymion,' vi. 76 τὸ φαλακρὸν [βρέγμα] καταψῶσα. As was natural, this idiom has been perpetuated in Mod. Greek, e.g. ἡ πατοῦσα 'sole of the foot,' ἡ ἀναβάλλουσα 'a fountain,' ἡ τρέχουσα 'an insect' (cp. *Hatzidakis Neugr. Gram.* p. 145).

107. εἰσέρχεται, 'comes home.' The vagueness of the verb is not strange in conversational style; cp. our 'I wasn't in until 3 o'clock,' and *Ran.* 981, *Thesm.* 395, *Nub.* 125 εὐθὺς εἰσιόντες ἀπὸ τῶν ἱκρίων, *Pax* 73, 229, *Lys.* 636, and especially *Ach.* 202 ἄξω τὰ κατ' ἀγροὺς εἰσιὼν Διονύσια, which does not mean 'I will enter my town-house' represented by the προσκήνιον, but 'I will go home to my country house.' Elsewhere in Comedy, actors are said ἐξιέναι when they enter, and εἰσιέναι when they leave the theatre by the ordinary doors of the σκηνή: but for the Chorus, and for actors entering by the παράδοι, εἰσιέναι means to enter the theatre (e.g. lines 1499, 1535, *Ach.* 11, etc.): see *EDroysen Quaest. de Aristoph. re scaen.* pp. 3-14.

108. ὑπό: there are only 9 instances of ὑπό with the dat. in Aristophanes (*Sobol. Praep.* p. 221). It was an antiquated construction, Attic writers preferring the pregnant accusative.

κηρόν: called by the Lexicographers μάλθη (wax mixed with tar) and ῥύπος. The line was generally drawn with an ἐγκεντρὶς, but as the use of this would imply too great deliberation, Philocleon prefers his own thumb-nail (cp. *Richter Introd.* p. 151).

109. 'In a panic lest the state shells should give out, he has been keeping a private beach within to enable him to vote.'

δέσας, 'in a fright'; *Lys.* 437, 822 (*Coenen de usu part. condit. ap. Aristoph.* p. 61). So βλέψη 'receive his sight' *Plut.* 494.

110. ἔχοι: Soph. *Philocl.* 199 πρὶν ὅδ' ἐξήκοι χρόνος (after *πονεί*), *Ran.* 23 τοῦτον δ' ὄχῳ ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι 'I have allowed him to ride,' *Av.* 1524, *Plato Rep.* iii. 410 c οἱ καθιστάντες μουσικῇ καὶ γυμναστικῇ παιδεύειν οὐχ οὐ ἕνεκά τινες οἴονται καθιστᾶσιν, ἵνα τῇ μὲν τὸ σῶμα θεραπεύονται, τῇ δὲ τὴν ψυχὴν. I cannot understand why Goodwin (*MT.* § 190) and Gildersleeve (*AJP.* iv. p. 439) should think that the tense of δείσας explains the optat. ἔχοι. δείσας may explain δεηθείη, but certainly not ἔχοι, which depends on τρέφει. But in fact δείσας is no more past than τρέφει, which obviously means 'has been keeping.' *Eccl.* 346, to which Gildersleeve also refers, is different. There the partic. ἐνθείς does explain ἐγχεσαιμι. If the two cases are to be parallel, we must suppose that ἔχοι is attracted to the mood of δεηθείη, which depends on the past tense δείσας.

τρέφει: ὡς ἐπὶ ζῴου ἔφη τὸ τρέφει (schol. V) is exactly right. His passionate devotion personifies the ψῆφοι, as elsewhere it personified the κημός (line 99) and the χορίνη (line 349 n.). Graves quotes with approval Richter's note 'etiam haec ἐν ὑπερβολῇ, quum calculos tantum praesentibus iudiciis traditos esse demonstratum sit.' This misses the point, I think. Philocleon keeps an αἰγιαλός, because he is afraid that the state supply may run short.

111. 'Such is his frenzy; and the more we chide him, the more he—judges.'

παρὰ τὰ Εὐριπίδου ἐκ Σθενοβοίας (schol. V). In Euripides's lines, as appears from Plutarch *de adulat. et amico* c. 32 p. 71 A Ἔρως μᾶλλον πιάζει occupied the place of αἰ μᾶλλον δικάζει (Bakhuyzen *de parod.* p. 52).

ἀλύει: a word that passed into Tragedy from Ionic; cp. Hippocr. *περὶ Παρθεν.* 563 ὑπὸ δὲ τῆς κακίης τοῦ αἵματος ἀλύων καὶ ἀδημονέων ὁ θυμὸς κακὸν ἐφέλκεται, Aesch. *Sept.* 378, Eur. *Cycl.* 434, *Or.* 277, *Hipp.* 1182. Meineke reads in *Ach.* 690 εἴτ' ἀλύει καὶ δακρύει from the scholion, but λύζει is probably right (Ruth. *NP.* p. 41), although ἀλύειν is not so unfamiliar to Comedy as Rutherford thinks; cp. Alex. 116. 13 εἴθ' οἱ μὲν εὐποροῦμεν, οἱ δ' ἀλύομεν.

112. 'We have mewed him up with bolts, and watch him closely to bar his exit.'

113. ὥς ἄν: comparatively rare in Aristophanes in a final sense; it occurs 13 times)(ἵνα 183, but in Aeschylus 11 times)(ἵνα twice. Hence it seems to have been peculiar to the higher style, while ἵνα was conversational, and it was gradually passing out of the language until it was revived by Euripides

(27 instances), who sought in these and similar ways to give a poetical colouring to a style that was essentially prosaic (Mommsen). Thus *ὥς final*, which is found but 3 times in Aristophanes (*Lys.* 1265, 1305 in mouth of a Spartan, *Eccl.* 286 is doubtful) occurs 182 times in Euripides (*iva* 71. Sophocles in this, and in other respects, pursued a *via media*. In him *ὥς ἄν* is found 5 times, *ὥς* 52, and *iva* 14 (Gildersl. *AJP.* iv. p. 441, Sobol. *Synt.* p. 137, Weber *Entwickel. Gesch. d. Absichtssätze* p. 115, Bachm. *Philol.* Suppl. B v. p. 241). Inscriptions bear out these results (Meisterh. *Gram. Inscr.* p. 212). The final conj. in classical times is almost invariably *ὅπως ἄν*, which is more 'circumstantial and cautious' (Gildersl.) than *iva* (which occurs but twice), and consequently is better suited to *tituli honorarii*. For this reason, *ὅπως ἄν*, which is found 24 times in Aristophanes, occurs frequently in the *Lysistrata*, which is a parody of official style. See further lines 141 n., 1525 n.

115. 'And, first of all, with soft and gentle speech, he entreated him to doff his cloak, and not to go abroad; but he would not yield: then he tried the water-cure, and purged him; but it was all in vain.'

πρῶτα μὲν: in a series, *Nub.* 1117-21, *Vesp.* 552, 607 . . *κάπειτα*, 1104, 1277 . . *εἶτα*. The contrasts are generally (1) *πρῶτον* . . *ἔπειτα*: (2) *πρῶτον μὲν* . . *ἔπειτα*: (3) *πρῶτον* . . *ἔπειτα δέ*: (4) *πρῶτον [πρῶτα] μὲν* . . *ἔπειτα [εἶτα] δέ* only in line 1177, *Ach.* 648, *Av.* 709: (5) *πρῶτον [πρῶτα] μὲν* . . *δέ* or *καί Av.* 157, 612, *Soph. Philoct.* 1418; *πρῶτα μὲν* is *solitarium* in Aesch. *Suppl.* 415. In sense it often means 'if possible,' like *μάλιστα μὲν*: cp. Aesch. *Suppl.* 203, 415.

παραμυθούμενος, 'seeking to move him'; *Frg.* 45 *εἰ μὴ παραμυθεῖ μ' ὁψαρίοις ἐκάστοτε* (vanL.).

116. *τριβώνιον*: without his dicast's coat, he would be compelled to remain in the house, being *μονοχίτων*. vanLeeuwen quotes <Arist.> *Ath. Pol.* 25. 18 *καθίζει μονοχίτων ἐπὶ τὸν βωμόν*, the guise appropriate to a suppliant.

118. *ἀπέλου*: Rutherford (*NP.* p. 274, cp. also Kühner-Blass *Gram.* ii. p. 478) gives the rule for such contractions; 'those persons in which the ending is preceded by a short connecting vowel, ε or ο, are supplied as if from *λόω*, and contract the ο of the stem with the connecting vowel.' So *ἐλούμεν Plut.* 657, *λούμενος Av.* 1623, *λοῦσθαι Nub.* 1044, *λούται* (Antiphan.), *ἐλούμην* (Menand.), *λούμαι* (Ephipp.). Dipping in sea-water was the usual method of purification; so of the blind Plutus, *πρῶτον μὲν αὐτὸν ἐπὶ θάλατταν ἤγομεν, ἔπειτ'*

ἰλοῦμεν (*Plut.* 656). vanLeeuwen thinks that ἐκάθαιρε refers to *alvi purgatio*, and that Bdelycleon was trying the water-cure for the disease.

οὐ μάλα, *Hibernice* 'but the divil a bit of him.' In such an elliptical phrase it is not necessary, and sometimes not even possible, to supply the verb. Certainly ἐπέειπετο does not give the proper sense here. Cp. *Thesm.* 846 ἰλλὸς γεγέννημαι προσδοκῶν, ὃ δ' οὐδέπω. In conversational style simple verbs are often omitted; (1) λέγειν: line 1179 μὴ μοί γε μύθους, *Diogen.* 6. 60 μὴ λόγους ἀντ' ἀλφίτων 'soft words butter no parsnips.' (2) ἰέναι: *Ran.* 607, 1279 εἰς τὸ βαλανεῖον βούλομαι, *Nub.* 871, *Lys.* 136 βούλομαι διὰ τοῦ πυρός, *Plut.* 394. (3) δράσω: line 851 ταῦτα δὴ, *Ach.* 815, *Vesp.* 851, 1008, *Eq.* 111, *Pax* 275. (4) χαρίσασθαι: line 291 n. (see Lottich *de serm. vulg. Att.* p. 29). (5) κόπτειν: *Herond.* i. 3 τίς τὴν θύρην; line 152 n.

For οὐ μάλα cp. *Soph. Philoct.* 676 ὅπωπα δ' οὐ μάλα, *Xen. Hieron* 1. 12 οἱ δὲ τύραννοι οὐ μάλα ἀμφὶ θεωρίας ἔχουσιν, *Herod.* ii. 93 οἱ δὲ ἰχθύες . . οὐ μάλα γίνονται. οὐ μάλα is an unqualified negative and so differs from οὐ πάνυ, which is sometimes unqualified (*Plato Lysis* 204 E οὐ γὰρ πάνυ τι αὐτοῦ τοῦνομα λέγουσιν, ἀλλ' ἔτι πατρόθεν ἐπονομάζεται), sometimes qualified (*Plato Rep.* viii. 549 D αὐτὴν δὲ μήτε πάνυ τιμῶντα μήτε ἀτιμάζοντα).

119. 'He next tried making a Corybant of him.'

μετὰ τοῦτο, 'next,' is right, as it is one of a series of acts: μετὰ ταῦτα would mean 'subsequently' (*Fritzsche ad Thesm.* 655). Contrast *Nub.* 60 μετὰ ταῦτα . . περὶ τοῦνόματος . . ἰλοιδορούμεθα with *Vesp.* 1021 μετὰ τοῦτο . . κινδυνεύων.

ἐκορυβάντιζε: ἐπὶ καθαρμῷ τῆς μανίας (schol. V, *Hesych.*). Blaydes quotes *Plato Legg.* vii. 790 E καὶ ἀτεχνῶς οἷον καταυλοῦσι τῶν παιδίων, καθάπερ αἱ τῶν ἐκφρόνων βακχειῶν ἰάσεις, ταύτῃ τῇ τῆς κινήσεως ἅμα χορεία καὶ μούση χρώμεναι.

αὐτῷ τυμπάνῳ: *Lys.* 387 ἄρ' ἐξέλαμψε τῶν γυναικῶν ἡ τρυφή | χῶ τυμπανισμὸς χοῖ πυκνοὶ Σαβάζιοι, *Phryn. Com.* 9 βούλει Διοπεῖθ μετὰδράμῳ καὶ τύμπανῳ, *Catull.* lxiii. 9 *niveis citata cepit manibus leve tyranum*, | *tyranum, tubam Cybelles, tua, mater, initia*, | *quatensque terga taurei teneris cava digitis* | *canere haec suis adorta est tremebunda comitibus* (see Lobeck *Aglaoph.* pp. 630, 1152). The use of αὐτός with the sing. is peculiar to Comedy and Homer. The Tragic use is confined to the plural. This idiom, which is 'urgriechisch' (*Delbrück Synt. Forsch.* iv. p. 58), occurs in Homer 13 times, σύν being added in 3 instances, αὐτῷ, like σύν, serving to raise the weak instrumental to a

sociative (Momms. *Beiträge* p. 62). In Euripides as in other Tragic writers, it is used only with the plur., generally of things, but of persons in *Cycl.* 705, *Or.* 1515. Both are combined in *Hipp.* 1341 αὐτοῖς τέκνοισι καὶ δόμοις. In Aristophanes it is used only of things, but in the sing. and plur. and with or without the artic.; cp. (1) *Ran.* 226 αὐτῷ κόαξ, *Eccl.* 691, *Thesm.* 826; (2) *Ran.* 476 αὐτοῖσιν ἐντέροισιν, *Eq.* 3, 7, *Pax* 1288; (3) *Vesp.* 170, 1449, *Eq.* 849, *Nub.* 1302, *Ran.* 560; (4) Pherecr. *Frg.* 108. 5 αὐταῖσι μυστίλαισι, Lysipp. *Frg.* 5 αὐτοῖς αὐλοῖς.

120. 'But he sped away, drum and all, and hurled himself into the New Court.'

Καινόν: the names of the chief Athenian δικαστήρια were τὸ Μέγα (= ἡ Ἡλιαία), τὸ Μέσον, Παράβυστον, Τρίγωνον, Καινόν, τὸ Μητιόχου, τὸ Κάλλειον, τὸ ἐπὶ Λύκῳ (see Richter *Introd.* pp. 102 seqq., Gilbert *Staatsalt.* i. p. 377, WWayte in *Dict. Ant.* i. 627^a).

121. 'But, finally, these rites being vain, he took the boat to Aegina, and seized him and put him to sleep by night in the shrine of Aesculapius.'

ὅτε δὴ: the meaning is clearly seen from *Lys.* 523, where μετὰ ταῦτα (or τοῦτο) follow. Here it introduces the important link in the chain.

123. **εἰς Ἀσκληπιοῦ**: *Plut.* 411, 621, 662, *Com. adesp.* 104. 9 ὥσπερ εἰς Ἀσκληπιοῦ ἐγκατακλιθεῖς: cp. for similar constructions *Vesp.* 1250 εἰς Φιλοκτήμονος, *Lys.* 2 εἰς Πανός, 621 εἰς Κλεισθένης, 725 εἰς Ὀρσιλόχου, 1065 εἰς ἐμοῦ, 1070 εἰς ἐαυτῶν, *Thesm.* 89 εἰς Θεσμοφόρου, *Eccl.* 420 εἰς τῶν σκυλοδεψῶν (*Sobol. Praep.* p. 46).

The most celebrated Asklepion was in Epidaurus (for the recent excavations there see Roscher *Lex. Myth.* i. 631. 57 and Percy Gardner *New Chapters in Greek History* p. 357), where there were special chambers for the accommodation of the sick, Paus. ii. 27. 2 τοῦ ναοῦ δέ ἐστι πέραν, ἔνθα οἱ ἰκέται τοῦ θεοῦ καθεύδουσιν: there were similar temples at Tithorea (*id.* x. 32. 8) and at Pellene (*id.* vii. 27. 5), Tricca, Athens (for recent excavations there see Girard *L'Asclépieion d'Athènes*, Roscher *op. cit.* i. 631. 51, and the literature in ABauer Müller's *Handbuch* iv. p. 459), Aegae, Rome. The oracle of Amphiaraus at Oropus also attracted patients (Paus. i. 34. 3). There was a celebrated Χαρώνιον ἄντρον between Nysa and Tralles, that was used for the same purpose (Strabo xiv. 1. 44. See Beck.-Göll. *Charik.* i. p. 219). This method of cure, which was called ἐγκοίμησις, is doubtless of ancient date, although not mentioned in earlier

authors (Roscher *op. cit.* i. 626). During sleep, the god disclosed the means of cure in a dream (*ὄνειρος θεωρηματικός*) which was subsequently interpreted by the priests. The patients offered up votive tablets giving a short account of the treatment. (For examples cp. *CIG.* 59, 80 a-d, and PGardner *op. cit.* pp. 370-5.) The *locus classicus* for a shrine of Aesculapius is now Herond. iv.

124. 'He turned up "darkling" at the wicket.'

ἀνεφάνη: of something instantaneous, or surprising, *Il.* xi. 173 [oxen] ἄς τε λέων ἐφόβησε μολῶν ἐν νυκτὸς ἀμολγῶ | πάσας· τῇ δέ τ' ἰῆ ἀναφαίνεται αἰπὺς ὄλεθρος, *Soph. OC.* 1223 Ἄϊδος ὅτε μοῖρ' ἀνυμέναιος | ἄλυρος ἄχορος ἀναπέφηνε | θάνατος ἐς τελευτάν (Cobet *VL.* p. 323), *Plato Symp.* 185 A ἀναφανέντος τοῦ ἐραστοῦ πένητος, *Rep.* i. 334 A κλέπτῃς ἄρα τις ὁ δίκαιος ἀναπέφανται. Here it is used like ἀνέκυψεν, *Ran.* 1068 παρὰ τοὺς ἰχθῦς ἀνέκυψεν.

κνεφαῖος: line 774 μεσημβρινός, *Ran.* 1350, *Lys.* 327, Cobet *NL.* p. 340, Blaydes on *Lys.* 60.

κιγκλίδι: *Aristoph. Dact. Frg.* 210 ὁ δ' ἡλιαστῆς εἶρπε πρὸς τὴν κιγκλίδα. Schol. *Eq.* 638 explains it τὸ κάγκελον τοῦ δικαστηρίου. ἰδίως δὲ τὰς διπλᾶς θύρας οὕτω κλητέον, ἄς τινες δικλίδας φασίν, *Etym. Mag.* θύρα δικτυωτή (i.e. lattice-work, like a net). See Richter *Introd.* p. 122, Gilbert *Staatsalt.* i. p. 378 n. 3. In *Suidas* κιγκλιδάριοι = 'chancellors.'

125. 'Ever since we have refused to let him out; but he kept escaping through the pipes and crannies.'

ἐντεῦθεν: ἀπ' ἐκείνου τοῦ χρόνου (schol. V).

ἐξεφρίεμεν: the forms of this verb may be derived from *πρόιημι*: if so, this origin was forgotten, as *φρίημι was sometimes compounded with two prepositions. The *fut.* occurs lines 156, 892, *Av.* 193, *Thuc.* vii. 32. 1 (Dobree); *fut. mid.* *Dem.* 93. 19; the *imperf.* *Dem.* 473. 6 εἰσέφρουν (al. εἰσέφερον) is probably a barbarous form (Nauck -εντο); *imperf. mid.* εἰσεφρούμην *Eur. Troil.* 652 (Nauck εἰσεφρῖέμην); the 1st *aor.* ἐπεισέφρησα *Eur. El.* 1033, *HF.* 1267, *Lucian Lex.* 9. ἀπέφρησαν (*Cratin.* 78) is cited by *Hesychius*; but these forms should probably be ἐπεισέφρηκα (*Hesych.* ἐξέφρηκεν, ἀφῆκεν), ἀπέφρηκαν (*Ruth.* ἀπέφρεσαν). The 2nd *aor.* is not found in the indic., but ἐκφρες line 162, *Soph. Frg.* 924, ἐκφρῶσι *Eur. Phoen.* 264, <ἐπει>σφρεῖς *Eur. Frg.* 781. 50, ἐπεισφρέσθαι *Xen. Hell.* vi. 5. 43. εἰσφρῆναι (Nauck εἰσφρεῖναι, cp. *προεῖναι*) is cited by *Hesychius*. Nauck's emendation seems to be right, although there is no undisputed instance of the *imperf.* elsewhere (see

Ruth. *NP.* p. 220, Nauck *Bull. de l'Acad. de Pétersb.* vi. pp. 424-45, Kühner-Blass *Gram.* ii. p. 521, Cobet *VL.* p. 575, *Misc. Crit.* p. 496).

Brugmann (*Fleck. Ann.* cxxi. pp. 217-30) suggests that the verb is derived from \sqrt{bher} , 'to carry.' Since ἐσπιφράναι etc. are in sense very like the entirely distinct ἵημι (e.g. εἰσήημι always = εἰσφρέω), the two words were confused, and, after the analogy of ἵημι, the forms φρές, φρέσθαι etc. were created.

126. ὕδρορροῶν : οἱ κοῖλοι τόποι δι' ὧν χωρεῖ τὸ ὕδωρ τὸ ἐξ ὑετῶν (schol. V) ; 'water-courses,' cp. Blaydes on *Ach.* 922. For τε *traiectum* cp. Soph. *OC.* 33 ἀκούων τῇσδε τῆς ὑπέρ τ' ἐμοῦ | αὐτῆς θ' ὀρώσης, *OT.* 1418.

127. 'We stuffed up all the chinks with clouts of rag, and caulked them well.'

128. ἐπακτώσαμεν : probably as in Herod. ii. 96 τὰς ἀρμονίας ἐν ὧν ἐπάκτωσαν τῇ βύβλῳ 'caulked with paper'; but it may mean 'to barricade,' as in *Lys.* 265, *Frg.* 608, Soph. *Aj.* 579, Poll. x. 27 τῷ δὲ κλεῖσαι ἴσον καὶ τὸ πακτοῦν, *Ach.* 479 κλῆε πηκτὰ δωμάτων. The diminutive (ράκιον) is usual in speaking of articles of *furniture, raiment, food* etc.; χιτωνίσκος, χλανισκίδιον, θυλακίσκος, χυτρίδιον, ζωμίδιον, κρεάδιον (*Lottich de serm. vulg. Att.* p. 7).

129. 'But he, for all the world like your jackdaw, kept knocking pegs in the wall, and hopping out.'

κολοῖός : in writing the nom. Aristophanes had in his mind nothing but ἐξήλλετο, and ἐνέκρουεν εἶτα give the means Philocleon adopted (= ἐγκρούσας); Theophr. *Char.* xxi καὶ κολοῖῳ δὲ ἔνδον τρεφομένῳ δεινὸς κλιμάκιον πρίασθαι καὶ ἀσπίδιον χαλκοῦν ποιῆσαι, ὃ ἔχων ἐπὶ τοῦ κλιμακίου ὁ κολοῖός πηδῆσεται. 'A perch' was πέτευρον (*Theocr.*), and, more vaguely, ξύλον, *Nub.* 1431 τί δῆτα . . οὐκ ἐσθίεις καὶ τὴν κόπρον κάπλ ξύλου καθεύδεις ;

132. ἐν κύκλῳ : cp. *Thesm.* 999, *Av.* 118, *Eq.* 170, *Lys.* 267, *Plut.* 679, 708.

133-4. 'The old man is called "Love-Cleon"—faith he is : ay, but the son has a name to cap that—"Hate-Cleon."' As line 135 more fitly describes the character of the father than of the son, Meineke has proposed (*Vind. Aristoph.* p. 25) to place it after line 110. I do not think that it is necessary to alter the text. As can be seen from the use of *ναὶ μὰ Δία*, and *δὲ . . γε*, line 134 is a parenthesis after the surprising name 'Love-Cleon.' In Eur. *Ion* 699 there is a similar parenthesis, followed by a participle referring to the main subject, viz. *νῦν δ'*

ἡ μὲν ἔρρει συμφοραῖς, ὁ δ' εὐτυχεῖ, | πολὺν ἐσπεσοῦσα γῆρας,
 πόσις δ' ἀτίετος φίλων. Indeed, in *Bacch.* 311 the δέ clause is
 actually outside the construction: μηδ' ἦν δοκῆς μὲν, ἡ δὲ δόξα
 σου νοσεῖ, | φρονεῖν δόκει τι. Of course it is possible there,
 as here, to say that μὲν is *solitarium* (see 79 n.); indeed, I
 think that this view is more probable. The δέ . . γε clause here
 is merely an afterthought; δέ . . γε being rightly used, as in a
 repartee, with something that caps a previous remark. The
 retort here is to the laughter of the spectators (see Shilleto on
de FL. 102 and line 94 n.).

134. **υῖεῖ**: the only other forms of this word found in Aristophanes are *υῖός* *Ach.* 145, *Vesp.* 336 etc., *υῖόν* *Nub.* 14 etc., *υῖεῖς* *Vesp.* 569, *υῖέων* *Nub.* 1341, *υῖέσιν* 1001, 1424 (Kühner-Blass *Gram.* i. p. 507).

135. 'A wondrous high-and-mighty-mannered man' (Rogers).

ἔχων: a very slight ἀντίπτωσις, justified by the proximity of Φιλοκλέων, and Βδελυκλέων. A much more violent one is *Av.* 47 ὁ δὲ στόλος νῶν ἐστὶ παρὰ τὸν Τηρέα, | τὸν ἔποπα, παρ' ἐκείνου πυθέσθαι δεομένω if the reading is right, cp. also *Ach.* 1165 ἡπιαλὼν γὰρ οἴκαδ' ἐξ ἱππασίας βαδίζων, | εἶτα κατὰξειέ τις αὐτοῦ μεθύων τὴν κεφαλὴν Ὀρέστης (Bachm. *Conj.* p. 65); *Av.* 1293 Μενίππῳ δ' ἦν χελιδὼν τοῦνομα, | Ὀπουντίῳ δ' ὀφθαλμὸν οὐκ ἔχων κόραξ is exactly parallel, *Nub.* 577 (if ὠφελοῦσαι is read with R), *Soph. OT.* 60, *Nicol.* 1. 7. ἄφνω δὲ πληγεῖς εἰς μέσσην τὴν γαστέρα | ἔδοξεν αὐτῷ γεγενῆσθαι τᾶν κατὰ. The grammarians were in doubt whether this construction was an *Atticism* or a *solecism*. In later Greek it ran wild, e.g. in the *Apocalypse* iii. 21 ὁ νικῶν, δώσω αὐτῷ καθίσαι, i. 4, 5. Cp. Schmid *Att.* ii. p. 68, iii. p. 96.

τινάς: this use of *τις* is common in the tragedians, *Soph. Aj.* 1266 ὡς ταχεῖά τις χάρις διαρρεῖ (see Tyrrell on Eur. *Bacch.* 882); for Comedy cp. *Av.* 1328, *Thesm.* 752 φιλότεκνός τις εἰ φύσει.

138. 'I wish one of you two would run round here. For my father has gone into the oven.'

δεῦρο: Bdelycleon seems to point to a door at the side of the house. 'Poeta prudentissime hoc fecit eo consilio ut trium qui adhuc in scaena erant histrionum removeret inde a versu 144 Philocleonis partes acturum (Droysen *Quaest. de Aristoph. re scaen.* p. 45).

ἄτερος: the oldest crasis in Attic, dating from a time when ἔτερος was ἄτερος (= σμ-τερο-), the Attic form being due to an assimilation to the vowel of ἐν-, just as ἐκατόν replaced

*ἀκατον (Brugm. *Comparat. Gram.* ii. p. 193, Papadimitracopoulos *Aristoph. et les partisans d'Érasme* p. 160).

139. ἰπνός has three meanings: (1) *a furnace*, hence ἰπνο-πλάθοι (workers in terra-cotta); (2) *a kitchen*, cp. line 837; (3) *a κοπρών*. I have no doubt that (1) is meant here. There is no point in rummaging about in the bottom of a kitchen. Philocleon was trying to escape by the κάπνη (the flue) of line 143. Aristophanes may allude to some proverb like *tanquam mus in matella* of Petron. 58 (Friedl.), or Plaut. *Cas.* 52 *tum tu, furcifer, Quasi mus in medio pariete vorsabere*.

140. 'He is scurrying mouse-wise like anything at the bottom of it.'

τι: used in its well-known ironical sense 'a little,' meaning 'a great deal,' cp. *Eq.* 1242 καί τι καί βινεσκόμην, *Nub.* 1076, *Av.* 1111, Herond. i. 5 στρέψον τι, δούλη 'keep stirring a little,' Thuc. i. 34 τι τεκμήριον 'a pretty clear indication,' i. 83 καθ' ἡσυχίαν τι αὐτῶν προίδωμεν 'take a little thought for the consequences' (Forbes Thuc. i. p. 168). In *Ran.* 361 MSS. καταδωροδοκεῖται must be corrected to καταδωροδοκεῖ τι. Soph. *Aj.* 853 σὺν τάχει τινί 'with what speed you may.' It is possible that here it may serve to soften the metaphor.

L.-S. think there is a play on μυστιπολεῖ. On the analogy of ὑσπολεῖν (Hesych.) μυσπολεῖν ought to mean 'to keep mice.'

141. 'But mind that he does not get out by the hole of the bath, and as for you—put your back against the door.'

κατά: properly of 'rectilinear motion,' and so it does not differ much from διά c. gen.; cp. line 398, *Av.* 1208 κατὰ ποίας πύλας, *Nub.* 158 τὰς ἐμπίδας κατὰ τὸ στῆθ' ἄδειν (Sobol. *Praep.* p. 122).

ὅπως μή: in the *incomplete final* sense (viz. with verbs of ways and means) Aristophanes uses ὅπως 21 times with fut. indic., ὅπως μή 3 times; the optat. is found twice, and ὅπως ἄν with the subj. 6 times (Gildersl. *AJP.* iv. pp. 441 seqq.). After an imperat. or imperat. idea, as here, the most common particle in Aristophanes is ἵνα (87 times), but ὅπως is found 14 times with fut. indic. (e.g. *Vesp.* 155, 372, 528), ὅπως ἄν with subj. 19 times (e.g. *Vesp.* 178, 862), ὥς ἄν 12 times (e.g. *Vesp.* 425) (Bachm. *Philol.* Suppl. B v. p. 241).

It is not easy to see how Philocleon could get from the boiler into the bath, so as to creep out through the escape-pipe. We may say with the scholion ἐν ὑπερβολῇ τοῦτο.

142. ταῦτα, 'aye, aye, sir,' sc. δράσω: *Eq.* 111, *Pax* 275,

ταῦτα δὴ *Vesp.* 851, *Ach.* 815, *Vesp.* 1008 ταῦτά νυν. So *idou Nub.* 82, *Ran.* 201. On the divided anap. cp. *Introd.* p. xxxix. n. 2.

143. 'I wonder why the flue is smoking. Hallo, who are you?' 'My name is smoke; I am trying to get out.' 'Smoke? Let me see: what wood's smoke are you?' 'Medlar-wood.' 'Aye, the meddler. 'Tis the most searching of all smokes.' For the play on words I am indebted to Apemantus (*Timon of Athens* iv. iii. 309).

ἄρα in a question of anxiety, 'I wonder why . . .' Aesch. *Theb.* 92 τίς ἄρα ῥύσεται; where ἄρα heightens the feeling; cp. *Crit. App.* 1228.

κάπνη: there is no reason to assert (as Graves does) that this was not a κάπνη σωληνοειδής (schol. V) 'which belongs to later times,' but a circular hole over the hearth. It is true that ordinary Greek houses were not provided with chimneys in the living-rooms, but the κάπνη here is that of the kitchen (ὀπτάνιον). It seems to have been closed by a τηλία ('a trap-door' καταρράκτης Hesych.). Hence the sound in the chimney was the creaking of the trap-door when raised. So a door was said ψοφεῖν when it was being opened (Beck.-Göll. *Charik.* ii. p. 151, JHMiddleton *Dict. Ant.* i. 664^a), cp. Menand. 860 ἀλλ' ἐψόφηκεν ἡ θύρα· τίς οὐξιών; In Herod. viii. 137. 6 ἦν γὰρ κατὰ τὴν καπνοδόκην ἐς τὸν οἶκον ἐσέχων ὁ ἥλιος the chimney was obviously a hole in the roof. Artificial warmth was produced by means of little portable stoves (ἐσχάρια, ἐσχαρίδες) or chafing-dishes (ἀνθράκια).

144. καπνός, 'like smoke.' Philocleon was as nimble as a woman's wit: 'make the doors upon a woman's wit, and it will out at the casement; shut that and 't will out at the key-hole; stop that, 't will fly with the smoke out at the chimney' (*As You Like It* iv. i. 162). In comparison Aristophanes uses (1) ὥσπερ: (2) ἀντὶ *Eq.* 364, ἀντὶ φύσκης *Av.* 1429; (3) (a) the subject is used predicatively, *Ran.* 537 γεγραμμένην εἰκόν' ἐστάναι, *Plut.* 295; (b) object is used predicatively, *Thesm.* 18 ἀκοῇ δὲ χοάνην ὦτα διετετρήνατο 'like a funnel.' Cp. Cephisodor. 1 σκώπτεις μ'· ἐγὼ δὲ τοῖς λόγοις ὄνος ὕομαι 'your words flow like water off a duck's back,' Cratin. 128 ὑμῶν εἰς μὲν ἕκαστος ἀλώπηξ δωροδοκεῖ τι, Menand. 21 παχὺς γὰρ ὕς ἔκειτ' ἐπὶ στόμα, Herond. vi. 13 κῆγ' ὡς πύβρυχουσα . . κύων ὑλακτέω ταῖς ἀνωνύμοις ταύταις, *App. Prov.* ii. 73 ἔοικα βούς ἐπὶ σφαγὴν μολεῖν, Hor. *Epist.* i. 2. 42 rusticus expectat dum defluit amnis (cp. Cobet *Mnem.* iii. p. 247, Koek on Cratin. 52). δίκη is not used by Aristophanes.

145. συκίνου: a reference to *συκοφάντης*, cp. Holzinger *de verb. lusu* p. 23; *Plut.* 947 ἐὰν δὲ σύζυγον λάβω τινὰ | κἂν σύκινον. Aristotle made a similar pun (*παρωνυμία*) when he was asked what he thought of Athens. He replied: 'a glorious place; but there—ὄχνη ἐπ' ὄχνη γηράσκει, σῦκον δ' ἐπὶ σύκῳ' (*Jebb Theophr. Char.* p. 277). There may be also a reference to *σύκινοι ἄνδρες* (*Theocr.*), *συκίνη ἐπικουρία* ('a broken reed'), *Macar.* vii. 82 *συκίνη μάχαιρα*, *Alciphron* 1. 39. 2 ἦν καὶ Φίλωνι *συκίνη βακτηρία*, from the worthlessness of this wood, *Hor. Sat.* i. 8. 1 *olim truncus eram ficulnus, inutile lignum*.

146. ὅσπερ γε: the *γε* is due to the oath. Porson's law is well known; 'post iusjurandum, qualia sunt νῆ Δία, νῆ τὸν Δία, μὰ Δία cetera huiusmodi, nunquam sequitur particula γε, nisi alio vocabulo interposito.' *nunquam* is perhaps a little too strong, as the MSS. at any rate afford some exceptions, e.g. *Eq.* 1350, *Av.* 11, *Thesm.* 225, *Eccl.* 748. These can be easily corrected with the exception of the last, μὰ τὸν Ποσειδῶ γ' οὐδέποτε, where Porson's emendation Ποσειδῶ οὐδέποτε γ' gives a very ugly synizesis (*Sobol. Synit.* p. 17 n.).

δριμύτατος: cp. line 278.

147. 'But enough. I don't intend to let you out; so where's the trap? In with you again. I must keep you down this time with a log as well.'

τηλία, 'a trap-door'; schol. *Plut.* 1038 ἄλλοι δὲ τηλίαν τὸ τῆς καπνοδόχης πῶμα, ὃ ἐστὶ περιφερές. As it was movable, it required a log (ξύλον) to keep it down.

Schol. V (followed by Merry) says *σανὶς βαθεῖα ἐν ᾗ ἄλφιστα ἐπίπρασκον*, which is quite true, but not to the point. It also means a board for cock-fighting (in *Aeschin.* 8. 221), but that is no reason why it should have that meaning here.

149. 'There now, look for some other device.'

ἐνταῦθα: a word used triumphantly by those who wish *ἐπεμπηδῆσαι* τῷ κειμένῳ, cp. *Plut.* 724 ἐνταῦθά νυν κάθησο, *Thesm.* 1001 ἐνταῦτά νυν οἰμῶξι πρὸς τὴν αἰτρίαν, *Aesch. Prom.* 82 ἐνταῦθά νυν ὕβριζε, καὶ θεῶν γέρα | συλῶν ἐφημέροισι προστίθει. This use is as old as *Hom. Il.* xxi. 122 ἐνταυθοῖ νυν κείσο μετ' ἰχθύσιν.

150. 'But I am wretched beyond compare, for men will say that I was begotten of a cloud.'

ἕτερος: according to Kock, words like ἕτερος, πρότερος generally have their ictus on the 1st syllable in the middle of

a trimeter, but cp. *Eq.* 1355, *Plut.* 365, *Lys.* 947, and *Introd.* p. xxxii.

151. Καπνίου: schol. *Ῥ* τὸν ὑπεκλυόμενον [*'somewhat diluted'* *Ruth.*, ὑποκαπνιζόμενον *Ellis*] οἷόν φασί τινες καπνίαν. οἱ δὲ τὸν ἀπόθετον καὶ παλαιόν (*'In the former case, the name was probably thought to have been given because of the colour'* *Ruth.*); but according to *Theophr. Hist. Plant.* ii. 3. 2 τὴν κάπνιον ἀμπελον καλουμένην it may have derived its name from the vine κάπνιος. *Elephantides* was called *Καπνίας* by *Cratin.* 334, either as οὐδὲν λαμπρὸν γράφων (see *Kock ad loc.*), or from the wine καπνίας. So old wine was called σαπρίας *Hermipp.* 82, and τροπίας (*'turned'*) *Aristoph. Frg.* 213. *Blaydes* quotes ἀνθοσμίας *Ran.* 1150, σακκίας *'strained,'* ἀμφίας *'of moderate quality,'* δευτερίας = *lora*, κωνίας *'pitched.'* There may also be a reference to the use of κάπνος as an abusive term; *Eupol.* 51 κάπνους ἀποσφάλλει καὶ σκιάς, 375 ἄνεμος καὶ ὄλεθρος ἄνθρωπος (= ἀβέβαιος), *Plato Rep.* ix. 581 D [τὴν ἡδονὴν ἡγείται] καπνὸν καὶ φλυαρίαν, *Menander Frg.* 482. 6 ἡ πρόνοια ἡ θνητὴ καπνὸς καὶ φλήναφος, cp. *Timon of Athens* III. vi. 99 *'you knot of mouth-friends! smoke and luke-warm water Is your perfection,'* *Love's Labour's Lost* III. i. 64 *'sweet smoke of rhetoric.'* With regard to the lengthening of the α before a *mute* and a *liquid*, the solemn pathos of the line affords sufficient justification; although κεκλήσομαι makes it probable that *Aristophanes* is parodying some *Tragic* line, cp. *Soph. El.* 366 ἐξὸν πατρὸς | πάντων ἀρίστου παῖδα κεκλήσθαι.

The following lengthenings of a vowel before a *mute* and *liquid* occur in *Aristophanes* (*Kopp 'Muta cum liquida in griech. Trimeter' Rh. Mus.* xli. pp. 247 seqq.): δραχμῶν *Pax* 1201, *Plut.* 1019 (see line 691 n.), ὁ δὲ κναφεύει *Plut.* 166 (read ὁ δὲ τις κν. *Brunck*), πότνια *Lys.* 742, *Eccl.* 833 (*Trag.*), ὕγρὸν *Pax* 140 (*Trag.*), μακρόν *Eq.* 207 (amended by *Dawes*), πατρώων *Nub.* 1468 (*Trag.*), πατρίς *Thesm.* 859 (*Trag.*), τυγάτριον 1184 (read ῶ τ.), Διτρέφης *Av.* 1447 (read Διειτ.), κρεμαθῶν *Nub.* 869 (κρεμαστῶν *Bergk*). With regard to *ικρίων* *Thesm.* 395, καθιδρυθέντε *Av.* 45 (*Plut.* 1153), ἔτρια *Ach.* 1092, there is nothing to be said but that *Aristophanes* treated the ι as long by nature in these words. There is no passage in *Aristophanes* where ι must be short, and it may be long in *Plut.* 1191, 1198, *Pax* 923. With regard to ὕγρὸν line 678, and δραχμὴν line 691, there is no objection to the lengthening in anapaests (*Nub.* 277, 313, 514, 597, cp. *Rumpel Q. Metr.* ii. pp. 5–8 annott.).

κεκλήσομαι: an *Atticism*; in inscriptions no other form is found (see *CIA.* 469. 2 [500 B.C.], and *Schmid Att.* ii. p. 51,

and for its distinction from the pres. fut. and aor. fut. respectively cp. line 893 n.).

152. 'Who's at the door?' 'Press and squeeze with all your might like a good man and true.'

τίς: cp. Herond. i. 3 τίς τὴν θύρην; and line 118 n. The question is natural here, as it was quite possible that it was Bdelycleon who wished to leave the house.

153. εὖ κἀνδρικῶς: a proverbial phrase, cp. line 450 n.

ἐνταῦθ' ἔρχομαι, 'I too am coming to join you.' Bdelycleon descends from the roof and leaves the house by the second door, as it is obvious from line 154 that the central door remains barred (Droysen *Quaest. de Aristoph. re scaen.* p. 46).

154. 'Look after the fastening, and take care that he does not nibble off the nut of the bolt.'

κατακλῆδος apparently means 'the fastening of the door.' The street-door was not only bolted, but 'further secured by means of a wooden and sometimes an iron bar placed across it, and inserted into sockets on each side of the doorway'; cp. Eur. *Or.* 1551 κλῆθρα συμπεραίνοντες μοχλοῖς. The general words for the *bolt* were βάλανος (*Av.* 1159), μάνδαλος, κατοχεύς, κλῆθρον, but here βάλανος means the cylindrical pin which was dropped into the bar to keep it in its place. Hence a key (a long straight shank with three or more projecting teeth) was called βαλανάγρα (*Dict. Ant.* i. 451, 989, Beck.-Göll. *Charik.* ii. p. 149).

155. In ἐκτρώξεται there is a play on the original meaning of βάλανος.

157. ἐκφεύξεται: Aristophanes allows the shorter forms of the fut. of φεύγω only when it is compounded with a single long syllable (e.g. ἐκ-), apparently in order to avoid a sequence of long syllables. There is no instance of φεύξομαι which is demanded by the metre, while φευξοῦμαι is required in *Nub.* 443, *Plut.* 447, 496, *Av.* 932, *Ach.* 1129. This latter form does not occur in Aeschylus or Sophocles. In Euripides it is as common as φεύξομαι (RJWalker *Class. Rev.* 1894 p. 23). φευξοῦμαι is the only Doric fut. required by the metre in Aristophanes (except κλανσοῦμεθα *Pax* 1081 in an hexameter), but χεσοῦμαι is probably correct in line 941, *Pax* 1235, *Lys.* 440-1 (καταχέσομαι *Frg.* 152. 3); πνευσῆται *Ran.* 1221 probably ought to be πνεύσεται.

Δρακοντίδης: see Excursus III.

158. 'The god told me when I sought his oracle at Delphi

that my life should be blasted with a curse when a defendant escaped me.'

160. ἀποσκληῖναι: Tragic in tone, but not found elsewhere, until it was revived by the Atticists, e.g. Lucian *Dial. Mort.* xxvii. 7.

The aor. infin. is idiomatic after verbs signifying to give an oracular response (Goodw. *MT.* § 98), Aesch. *PF.* 690 βάξις ἦλθεν Ἰνάχω . . . μολεῖν κεραυνόν, Soph. *Trach.* 1159. Stahl (*QG.* p. 16) explains the idiom thus: the pres. (or aor.) infin. in the sense of the fut. can follow verbs 'in quibus ipsis aliqua futurae rei notio lateat.' So in Aesch. *PF.* 667 the fut. sense is marked by the context, but in Soph. *Philoct.* 1329 ἄν is necessary. A similar infin. follows ὥστε in Soph. *OC.* 970 θέσφατον πατρὶ | χρησιμοῖσιν ἰκνεῖθ' ὥστε πρὸς πατρὸς θανεῖν. It is most natural in the prophecies of gods or seers 'qui futura tanquam praesentia vident.' Cp. further Jebb *Append.* on *Philoct.* 869, Sobol. *Synt.* p. 127, Madv. *Adv. Crit.* i. p. 176.

161. 'God bless the mark! What an oracle!'

τοῦ μαντεύματος: see Blaydes on *Lys.* 967, and *Ar.* 61 Ἀπολλὸν ἀποτρόπαιε, τοῦ χασμήματος.

162. 'I implore you, let me out, or I shall burst.'

διαρραγῶ: *iracundia* (Blaydes). Not so; the sense is seen by comparing *Nub.* 1386-9.

164. The absence of caesura adds to the solemnity of the threat, which is delivered *ore rotundo*; cp. line 11 n.

166. 'Give me a sword with your dearest speed, or—a tablet for damages.' It is exquisitely absurd to ask them for a sword to their own undoing.

δότε μοι: this order is almost invariable when the object is placed last, the only exception being *Ach.* 458 μάλλὰ μοι δὸς ἐν μόνον, which is, I suppose, justified by *necessitas ineluctabilis* (Bachm. *Philol. Suppl.* B v. p. 246); cp. line 935 ἀμίδα μοι δότω. Consequently Meineke's conjecture, *Ach.* 584 μοι δὸς πτερὸν, is wrong.

167. πινάκιον: a still more deadly weapon. On such πινάκια see Thompson's *Palaeography* p. 20.

168. 'This man is minded to do some awful deed.'

Obviously a Tragic parody. δρασεῖω occurs in Soph. *Aj.* 326, ἐργασεῖω in *Trach.* 1232, *Philoct.* 1001, ἀκουσεῖω *Frg.* 900, φευξεῖω in Eur. *HF.* 628. There are no others in Tragedy. A complete list of these verbs is given by Sternbach *Wiener Studien* viii. p. 232.

169. ἀποδόσθαι: the principal parts of the verb 'to sell' can be supplied from Aristophanes; πωλῶ *Av.* 602, ἐπώλουν *Eq.* 316, ἀποδώσομαι *Pax* 1259, ἀπεδόμην *Ach.* 542. πωλήσων in *Av.* 1039 is due to the antithesis with ψηφισματοπώλης in the line before—and πωλήσει *Frg.* 543. 3 is Ionic (πέπρακα *Alexis* 146).

In pass. ὦνιος εἶναι 'to be for sale' *Eq.* 1247, πρᾶσιν εὐρεῖν *Frg.* 277. 3, πεπράσομαι *Vesp.* 179, πέπραμαι *Pax* 1011.

170. κανθήλια: <ὅτι κανθήλιος ὁ ὄνος καὶ> τὰ ἐπιτιθέμενα αὐτῷ κανθήλια (schol. *R*).

171. νουμηνία, 'fair-day'; *Eq.* 43 οὗτος τῇ προτέρᾳ νουμηνίᾳ | ἐπρίατο δοῦλον.

οὔκουν . . δῆτα: rather rare; line 985, *Thesm.* 226, *Eccl.* 1144, οὔκουν δῆτα *Av.* 477, 1177. For the double ἄν, which is common in neg. sentences, cp. Eur. *Heracl.* 721 φθάνοις ἄν οὐκ ἄν, *Nub.* 1056. The verb generally intervenes between both particles (as here), or follows them, *Av.* 505; it rarely precedes them, *Nub.* 977, *Ran.* 914 ὁ δὲ χορός γ' ἤρειδεν ὀρμαθοὺς ἄν | μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἄν. The following are rarer cases: *Av.* 127 ποίαν τιν' οὖν ἤδιστ' ἄν οἰκοῖτ' ἄν πόλιν; *Lys.* 361 φωνήν ἄν οὐκ ἄν εἶχον (Coenen *de usu partic. cond. ap. Aristoph.* pp. 83-5, cp. also vBamberg *Exercit. crit. in Aristoph. Plut. novae* p. 13). ἄν is repeated 3 times in Eur. *Andr.* 934 οὐκ ἄν ἔν γ' ἐμοῖς δόμοις | βλέπουσ' ἄν αὐγὰς τᾶμ' ἐκαρποῦτ' ἄν λέξη.

172. ὥσπερ γε: the γε marks the ellipse. ὥσπερ γε occurs elsewhere only in *Ran.* 1158 (Sobol. *Synt.* p. 65), where γε is due to the oath (cp. ὅσπερ γε line 146 n.).

173. μὰ Δία: in *Pax* 6 etc. μὰ τὸν Δία 'grosser Gott.' So always μὰ τὸν Ἀπόλλω. The presence of the article is the rule in inscriptions after νή, e.g. ὀμνύναι νή τὸν Δία, νή τὸν Ἡρακλέα, although ὀμνύναι Δία κτλ. are universal without the article, Meisterh. *Gram. Inscr.* pp. 102 n. 964, 183. 1.

ἔξαγε: τοῖς οἰκέταις φησί (schol. *V*); probably through the door of the αὐλή (Droysen *Quaest. de Aristoph. re scaen.* p. 46); see line 177.

174. 'That was a nice plea he dropped before us! What knavery! just to make you lead him out.'

καθῆκεν: like a bait; Eur. *IT.* 1181 καὶ μὴν καθεῖσαν δέλεαρ ἡδύ μοι φρενῶν, Plaut. *Most.* 1052 non ego illi extemplo hamum ostendam. Sensim lineam mittam. *Poen.* 101 tangere hominem volt bolo.

εἰρωνικῶς: εἶρων does not occur in literature before Aristophanes, by whom it was used with an abusive signification. 'The ironical man' is first met in *Nub.* 449 μάσθλης, εἶρων, γλοιός, ἀλαζών, among knaves as elastic as indiarubber, and as slippery as oil.

Obviously, it was a vulgar expression (schol. ἀπατεῶν, ὑποκριτής). Here εἰρωνικῶς means 'in a shuffling, vulpine way.' So *Philem.* 89. 6 (of a fox) οὐκ ἔστ' ἀλώπηξ ἢ μὲν εἶρων τῇ φύσει | ἢ δ' αὐθέκαστος κτλ.: a 'Schalk' (as Mephistopheles is called, Goethe *Faust* i. Prol. line 99), one who is a schemer under the cloak of simplicity) (ἀπλοῦς, ὀρθίος. So the εἰρωνικός μιμητής, (*Plato Soph.* 268 A) δοξάζων μὲν καθάπερ ἄτερος, εὐφυῆς δὲ ἐπικαλούμενος, δόλου καὶ ἐνέδρας πλήρης, viz. a heathen Chinese (εἰρωνεία = ὑπόκρισις Hesych.). He is associated with the φλύαρος, the ὑποκριτής, and the κόλαξ. In Aristotle and the New Comedy) (ἀλαζών (*ORibbeck Rh. Mus.* xxxi. p. 381).

Aristotle was the first to look upon Socrates as the type of 'refined irony.' To Aristophanes the philosopher was an arrant ἀλαζών, viz. a *τερθρεὺς* 'a talker of clap-trap,' cp. *Eg.* 269 ὥς δ' ἀλαζών, ὡς δὲ μάσθλης· εἶδες οἱ' ὑπέρχεται; and *Nub.* 449 (quoted above). The character of the εἶρων (= *dissimulator*), in the Aristophanic sense of the word, is described by Theophrastus *Char.* i 'he takes a cynical pleasure in misleading or inconveniencing others by the concealment of his real feelings and intentions . . . he appears to deceive for the sake of deceiving' (Jebb p. 190). For the Aristotelian sense cp. *Eth. Nic.* 1108 a 22, 1127 a 22 (irony = *προσποίησις ἐπὶ τὸ ἔλαττον*).

175. 'But he caught nothing that haul at least' (Rogers). οὐκ ἐπέτυχεν· παρὰ τὴν παροιμίαν "αὕτη μὲν ἢ μῆρινθος οὐδὲν ἔσπασεν" (*Thesm.* 928) schol. V. With ταύτη understand μῆρινθω (cp. line 106 n.).

178. παρακύψη, 'show as much as his nose outside'; *Pax* 982, 985, *Ach.* 16, *Thesm.* 799, etc.

179 seqq. 'My packass, why dost thou weep? Is it because thou art to be sold to-day? Step out more briskly. Why dost thou groan? Can it be that thou art carrying an Odysseus.' 'Nay, he is carrying some one down here.'

κάνθων: ὑποκοριστικῶς ὁ ὄνος *Vict.* A diminutive. *Pax* 1299 πόσθων, *Eccl.* 985 γλύκων ('sweety'), *Telecl.* 65 σάθων (*salaputium*); see Blaydes on *Eccl.* l.c.

180 seqq. Most editors assume that Aristophanes is directly parodying the well-known scene from the *Odyssey* (ix. 425-61),

especially in *κάνθων, τί κλάεις κτλ.* (cp. *Od.* ix. 447 *κριὲ πέπον, τί μοι ὦδε διὰ σπέος ἔσσυο μῆλων | ὕστατος*;), but JOSchmidt (*Fleck. Ann.* Suppl. B xvi. p. 384) has recently proved conclusively that the allusion is to the *Ὀδυσσῆς* of Cratinus (see Kock *FCG.* i. pp. 141 seqq.), parodying various passages from that play: e.g. the deceit about the name (*Cratin.* 141), and Odysseus's flight from the cave. Much has also been suggested by the recently acted *Cyclops* of Euripides (see vanLeeuwen *Mnem.* xvi. p. 431). Schmidt thinks that in *Ἰθακὸς Ἀποδρασ-ιππίδου* Philocleon exalts the ass to the dignity of a horse.

181. *Ὀδυσσέα τινά*, 'a sort of Odysseus' 'some new Odysseus' (Rogers); *Nub.* 800 *κάστ' ἐκ γυναικὸς εὐπτέρου του Κοισύρας* (so Bachm.), *Av.* 512 *Πρίαμός τις* 'some Priam or other,' *Ran.* 912 *Ἀχιλλέα τινά*, *Frg.* 25 *γυναικὸς του*, Aesch. *Ag.* 55 *ἢ τις Ἀπόλλων ἢ Πάν* (Bachm. *Philol.* Suppl. B v. p. 235). vanLeeuwen remarks 'molesta sunt haec verba, quoniam senis dolum nondum detexit servus necdum igitur causam habet Ulixis mentionem injiciendi. quod ipsius poetae esse delictum vix credo.' *ἀλλὰ ναὶ μὰ Δία φέρει* show that this objection is without foundation—'Nay, you are quite right, he *is* carrying somebody here (*τινά* repeats the *τινά* after *Ὀδυσσέα*) underneath.' In fact Bdelycleon suggests an apparently absurd explanation of the melancholy of the ass which turns out to be true (cp. vanHerw. *Mnem.* xxi. p. 442). *γε* is idiomatic after the oath, but emphasises *κάτω* as well; cf. line 146 n.

183. *ποῖον*, 'nonsense: let me see.' 'It's not nonsense: here he is.' So *ποῖον* must be translated if *ναί* is to have any sense; cf. line 1202 n.

φέρ' ἴδω: this is a formal phrase which occurs 20 times in Aristophanes; while neither *φέρ' ἴδωμεν* nor *φέρ' ἴδω ἡγώ* is ever found. The middle voice of *ὀρώ* occurs in *Nub.* 281, 289 (dactyls), *Thesm.* 800 (anapaests), but never in iambic verse.

τουτὶ τί ἦν, 'what *can* this be?' The imperf. is idiomatic in this phrase, which differs from *τί ἔστι* in betraying more surprise, *Ach.* 157, *Ran.* 39, 1209, *Av.* 1030, 1495, etc. *τουτὶ τί ἦν τὸ πρᾶγμα*; (*Ach.* 767, *Ran.* 438) is slightly different as it expresses not surprise, but hesitation or despair ('dicit se inopem esse consilii' Fritzsche), like *τί τὸ πρᾶγμα τουτί*; (*Ran.* 658) and *Ἠράκλεις, τουτὶ τί ἔστι; τὴν χύτραν συντρίψετε* (*Ach.* 284); 'here's a nice how-d'ye-do.'

184. *Ὅστις*: when an adj. or partic. becomes a proper name its accent is changed, e.g. *Τισαμενός*, *Κλαυσαμενός*, *Ἀκεσαμενός*,

Δεξαμενός, Ἀρχομενός (Bergk *Rel. com. Att.* p. 129), Φαλῖος, Γογγύλος, Τείχιον, Πρωτή, Μόλοβρος (Stahl *QG.* p. 33).

185. Ἀποδρασιππίδου, 'the man of Ithaca, son of Fitz-run-away' (Merry); apparently a Comic formation for a horse's name, cp. line 180 n. The patronymic has lost its meaning, and merely means 'a runaway'; cp. line 438 n., and *Ach.* 603. On the three tribachs in this line see *Introd.* p. xxxvi. n. 1 (a).

186. οὔτι χαιρήσων, 'Utis? I warrant there'll be no "old Utis" here for you' (2 *Henry IV* II. iv. 21 'by the mass, here will be old Utis' viz. merriment). The fut. is unusual in this idiom, but cp. *Eq.* 235, 828, *Plut.* 64 οὔτοι μὰ τὴν Δήμητρα χαιρήσεις ἔτι, *Vesp.* 1033 οἰμωξομένων. οὔτι χαίρων is much more common, *Ran.* 843 ἀλλ' οὔτι χαίρων αὐτ' ἐρείς, *Ach.* 563, *Soph. OT.* 363 οὔτι χαίρων δὲς γε πημονὰς ἐρείς. This pregnant use of χαίρω is not peculiar to this phrase, cp. *Eur. HF.* 272 ἐν αἷς σὺ χαίρεις [= ἐντροφᾶς], *Soph. OT.* 1070 ταύτην ἔατε πλουσίῳ χαίρειν γένει (vWilam. *Herakl.* ii. p. 105). οὔτι is not generally used in Comedy, but is a survival in this phrase, as in the question οὔτι που *Ran.* 522 (vBamberg *Exercit. crit. in Aristoph. Plut. novae* 1869 p. 10, Sobol. *Synt.* p. 37). In *Ach.* 809 ἀλλ' οὔτι πάσας κτλ. of R is wrong, the true reading being οὐχί (ABCP) and in *Pax* 316 οὔτι καὶ νῦν ἔστιν αὐτὴν ὅστις ἐξαίρησεται, Meineke's suggestion (χαίρων for καὶ νῦν) is probably right. Similar survivals (in Comedy) are *Eq.* 673 ὁ πόλεμος ἐρπέτω (a proverb), *Lys.* 129, *Ran.* 726 χθές τε καὶ πρῶην, *Ran.* 1199 σὺν τοῖσιν θεοῖς, *Vesp.* 359 ξὺν ὄπλοις, *Nub.* 580 οὐδενὶ ξὺν νῶ, *Vesp.* 1431 ἔρδοι τις κτλ., *Ach.* 45 τίς ἀγορεύειν βούλεται; etc., *Pax* 1187 ἦν θεὸς θέλη etc., *Ach.* 1000 ἀκούετε λεῶ etc.; cp. lines 1015 n., 1396 n., 1504 n.

For the form of the fut. cp. βαλλήσω, τυπτήσω, καθευδήσω.

Blass (in Kühner-Blass *Gram.* ii. pp. 112, 585) distinguishes χαιρήσω (pres. fut.) from χαρήσομαι (aor. fut.); cp. ἔξω and σχήσω, βαλλήσω and βαλῶ, τυπτήσω and πατάξω.

187. 'O the blackguard! just think of the place he has sneaked into! Why, he seems to me the very image of the foal of an ass—essor.'

188. ἵνα: for the relative after an exclamation cp. line 1451, *Thesm.* 878, *Soph. OT.* 946 ὦ θεῶν μαντεύματα ἵν' ἐστέ, Blaydes on *Nub.* 1158.

ινδάλλεται: an affected word not found elsewhere in Comedy. It occurs in Homer and Plato, cp. *Theact.* 189 E, *Rep.* ii. 381 D.

189. κλητῆρος, 'the caller,' means an ὄνος: cp. lines 589 n.

1148 n., 1310 n. Of course there is also a play on the usual meaning 'sompnour' (cp. Holzinger *de verb. lusu* p. 21).

190. Aristophanes uses *εἰ* with the fut. indic. (1) in *minatory* and *monitory* conditions (26 times); in this sense *εἰ* is rare: (2) when there is a present *intention* or *necessity* that something shall be done hereafter (15 or 17 instances). The *aor.* is found in the apodosis or the *present proper*; *εἰ* is rare: (3) when one *fears* for oneself, if something shall happen (13 instances); *εἰ* is rare: (4) in encouragements (2 instances); *εἰ* is more common, e.g. *Nub.* 561, 1117, *Vesp.* 1057, *Eq.* 976, *Av.* 1111, 1113, *Plut.* 112: (5) after *δεινόν* κτλ. (9 instances); in this case *εἰ* is never used. In 40 of these 79 instances the 2nd pers. is used: in 15 the 1st: in 22 the 3rd; while in conditions with *εἰ*, there are 150 instances of 3rd pers., 53 of 1st, 103 of 2nd. With regard to the 1st class, if one threatens an absent person, *εἰ* is the rule, e.g. *Ach.* 839, 968, *Nub.* 945, *Vesp.* 374, *Pax* 317. *εἰ* occurs but four times in this sense (see Sobol. *Synt.* p. 107). For instances of (1) see *Vesp.* 190, 254, 437, 653, 1329; of (2) *Vesp.* 1263, *Pax* 88 *εἰ δὲ ποήσεις τοῦτο, κατ' οἴκους μείνον*: of (3) *Eq.* 175 *εὐδαιμονήσω, εἰ διαστραφήσομαι*: of (4) *Ach.* 564, *Eq.* 837 *εἰ ᾧδ' ἐποίσει, μέγιστος . . ἔσει*: of (5) *Vesp.* 426, *Lys.* 780 *αἰσχρὸν . . τὸν χρησμὸν εἰ προδώσομεν* (Sobol. *Synt.* pp. 104-11, Gildersl. *AJP.* ix. p. 492, *Proceedings of Amer. Assoc.* 1876 p. 17).

191. *ὄνου σκιά*: the origin of this saying is given by schol. V (cp. *App. Prov.* iv. 26 with Leutsch's note, *Zenob.* vi. 28, *Dem. de Pace* ad fin.); *φασί ποτε ἐν Ἀθήναις τινὰ δεηθέντα ὀνηλάτου μισθώσασθαι ὄνον ἐπὶ τῷ τὰ φορτία μόνον βαστάσαι ἐπὶ τὰ Μέγαρα, καὶ δῆ, οὕτω δόξαν αὐτοῖς, ἐπιθέντες τὰ φορτία ᾧδενον· μεσημβρίας δὲ γενομένης καὶ τῶν ὑπὸ κύνα καυμάτων σφοδρῶς αὐτοῖς ἐπικειμένων οὐχ εὐρίσκοντες σκέπην, καθεῖλε τὰ φορτία ἀπὸ τοῦ ὄνου ὁ δεσπότης αὐτῶν καὶ δι' αὐτῶν ἑαυτῷ σκιὰν ἐποίησε. πρὸς δὲ μαχόμενος ὁ ὀνηλάτης ἔλεγεν ὄνον μεμισθωκέναι τῷ φορτία φέρειν, οὐ σκιὰν παρέχειν. ὁ δὲ ἔλεγε μεμισθῶσθαι ὅπως ἂν ὡς βούλοιτο χρῶτο. ἐκ δὲ ταύτης τῆς φιλονεικίας μηδὲν οὔσης εἰς δικαστήριον κατηνέχθησαν.* There is little doubt that this is one of the cases in which a piece of humour in a Comic writer, or a popular explanation of a proverb, came to be accepted as sober history. The narrative of the scholiast, according to vanLeeuwen, was taken from the plot of the *ὄνου σκιά*, a play of Archippus, which he believes to have been written not long before the date of the *Vespae*. According to him, there is no real evidence that *ὄνου σκιά* was a proverb

until after the well-known incident about Demosthenes who, after exciting the flagging attention of the jury by telling them this tale, twitted them thus: ὑπὲρ μὲν ὄνου σκιᾶς ἀκούειν ὦ ἄνδρες ἐπιθυμεῖτε ἀνθρώπου δὲ κινδυνεύοντος ὑπὲρ τῆς ψυχῆς οὐδὲ τῆς φωνῆς ἀνέχεσθε (schol.). Indeed the scholion on Plato *Phaedr.* 260 c (where ὄνου σκιᾶς occurs, σκιᾶς being an obvious interpolation) says as much: φασὶ δὲ εἰλκίσθαι τὴν παροιμίαν ἀπὸ τοῦ Δημοσθένει συμβάντος. But, as it is most unlikely that Archippus's play was produced before the *Vespaе*, and as the proverb occurs in a slightly altered form in Soph. *Trg.* 308 ὅταν γένηται ταῦτα, πάντ' ὄνου σκιά (so Dobree), I prefer to think that Demosthenes's narrative to the jury was a piece of *blague*, an attempted explanation of a proverb that was really old. However, vanLeeuwen's suggestion that the account given by the scholiast was taken from some commentary on Demosthenes appears to me exceedingly probable. The proverb occurs frequently in the Atticists and Doxographi, e.g. Lucian *Hermot.* 71 πάντες, ὡς ἔπος εἰπεῖν, περὶ ὄνου σκιᾶς μάχονται οἱ φιλοσοφούντες. *Ran.* 186 εἰς ὄνου πόκας (= 'Utopia') seems to be similar, cp. Hor. *Epist.* i. 18. 15 *alter rixatur de lana saepe caprina* (see vanL. App.).

περὶ σκιᾶς μάχεσθαι seems to have been a well-known phrase: Xen. *Comm.* i. 6. 6 ἤδη οὖν ποτε ἦσθου με διὰ θάλπος μαχόμενον τῷ περὶ σκιᾶς. Of course, in Aristophanes the addition of ὄνου was suggested by the position of Philocleon (see Holzinger *de verb. usu* p. 21).

192. πόρρω τέχνης, (1) 'you have a genius for villany and bravado'; οὐδ' ἀπὸ μελέτης ἀλλὰ φύσει (schol. V), so Plato *Phaedo* 96 E πόρρω τοῦ οἶεσθαι: (2) 'you are past-master of the art of villany'; Plato *Crat.* 410 E πόρρω ἤδη, οἶμαι, φαίνομαι σοφίας ἐλαύνειν, and continually elsewhere in Plato. (2) is preferable, as Aristophanes never uses πόρρω in the sense of 'far from' a place. He even avoids ἀπὸ καιροῦ (= *intempestive*) and ἀπ' ἐλπίδος, using instead μὴ 'ν καιρῷ *Ran.* 358, παρ' ἐλπίδας *Pax* 793 (Bachm. *Conj.* p. 97).

παράβολος may mean 'mad'; cp. παράκοπος, παραπλήξ, παρήγορος (Zacher *Fleck. Ann.* cxxxv. p. 529). There is an interlinear gloss τολμηρός in V.

193. 'You don't know that now I am most excellent; perhaps you will find out that too late, when you eat the sweet-breads of the—old dicast.'

πονηρός: λέγουσιν τινες καὶ πονηρὰ κρέα ἀντὶ τοῦ σαπρὰ (schol. R), cp. line 243 n. With characteristic buffoonery, Philocleon pretends to confuse badness of character with badness of meat.

ὑπογάστριον θύννου was a dainty, Aristoph. *Frg.* 363, Eriph. 3 ὑπογάστριον θύννακος, Theopomp. Com. 51 θύννων τε λευκῶν Σικελικῶν ὑπήτρια, Strattis 4. 31, and what Philocleon means by ὑπογάστριον is 'the most tasty part of a dicast, which is his purse.' The emphasis on ἡλιαστικοῦ makes it probable that, in plain prose, his meaning is, 'if you prevent me earning the τριώβολον, you will find out too late how good I am, when I leave you nothing but an empty purse.' It may be a variation of the story of the Goose with the Golden Egg. Schol. R is silent, and the alternative explanation in schol. V (viz. ἀντὶ τοῦ εἰπεῖν ὑπογάστριον ὄνου· ἐχρῶντο δὲ τοῖς ὀνείοις) is probably, like most explanations in late scholia, manufactured for the occasion. There is not a jot of evidence that the Athenians considered ὑπογάστριον ὄνου a dainty. Indeed, according to Athen. vii. 302 F, the phrase ὑπογάστριον ὄνου would be something like a solecism, viz. ἐπὶ ἰχθύων μὲν ὑπογάστριον λέγουσι, σπανίως δὲ ἐπὶ χοίρων καὶ τῶν ἄλλων ζώων.

vanHerwerden's alteration (νῦν σύ μ' ὄντ') is disproved by Pherecr. 7, Eur. *Frg.* 255. 4. ἀλλ' οὐκ οἶσθα σύ seems to have been a stereotyped phrase (cp. Blaydes *Adv. in com. Gr. frg.* Pars II p. 18). According to Holzinger (*de verb. lusu* p. 21) ἄριστον also means 'breakfast.' On such points tastes must agree to differ.

198. 'Scream away inside, for the door is closed. Shove up a lot of stones against the door, and drop the pin back into the bar, and put the beam against that, and roll up the big mortar, both of you, and be quick about it.'

κέκραχθι: the unthematic singular stands beside the thematic κεκράγετε (line 415, Brugm. *Comp. Gram.* iv. p. 404).

199. πολλούς: Pax 1196 τῶν λαγῶν πολλά, 225 ὄσους ἐπεφόρησε τῶν λίθων, Ach. 350 τῆς μαρίλης . . συχνήν (see Blaydes on *Plut.* 694).

202. ἀνύσαντε: as the ὄλμος was probably enormous, the united efforts of both slaves were required to roll it up against the δοκός, which was placed against the door. So schol. V οὐκ εἶπε βάστασον, ἀλλὰ κύλιε, δηλῶν τὸ μέγεθος τοῦ ὄλμου. It must be remembered that a Greek house-door opened outwards (Beck.-Göll. *Charik.* i. pp. 90-1). The change from 'you' to 'both of you' is like *Lys.* 437 οὐ ξυναρπάσει μέσην | καὶ σὺ μετὰ τούτου, κἀνύσαντε δῆσεται; The difference here is that the first participle is singular but the verb plural, but this change from the singular to the plural is idiomatic; *Av.* 203 δευρὶ γὰρ ἐμβὰς αὐτίκα μάλ' εἰς τὴν λόχμην | ἔπειτ' ἀνεγείρας τὴν ἐμὴν ἀηδόνα | καλοῦμεν αὐτούς, Aesch. *Eum.* 141 εὐδεις; ἀνίστω

κάπολακτίσας' ὕπνον | ἰδώμεθα κτλ., Soph. *Philoct.* 645 ἀλλ', εἰ δοκεῖ, χωρῶμεν ἐνδοθεν λαβῶν κτλ.: cp. Elmsley on Eur. *Med.* 552, Dem. 182. 9 ἀπεβλέψατε πρὸς ἀλλήλους, ὡς αὐτὸς μὲν ἕκαστος οὐ ποιήσων. This construction was probably too irregular for a copyist: e.g. on *Av.* l.c. Cod. Vat. has καλοῖμ' ἄν, and in Eur. *Med.* 565 σπείρας ἀδελφούς τοῖσιν ἐκ σέθεν τέκνοις | ἐς ταῦτ' ὀφείην καὶ ξυναρτήσας γένος | εὐδαιμονοῖμεν (Elmsley's emendation) all MSS. have εὐδαιμονοίην. Even Dobree conjectured λαβόνθ' in Soph. *Philoct.* l.c. The change from the sing. to the dual in line 694 is similar. The plur. verb is normal after a dual partic., although sometimes the converse construction occurs: *Plut.* 429 οὐ γὰρ δεινότατα | δεδράκατον ζητοῦντες, Soph. *Philoct.* 541 ὦν μαθόντες αὐθις εἴσιτον (see Blaydes on *Plut.* 447 and *Crit. App.*).

205. 'I faith, it's no mouse, but some one I know is sneaking out from under the tiles here, a roofster juryman.'

ὑποδύμενος . . ὑπό: this *must* mean 'from under the tiles,' cp. Eur. *Hec.* 53 περᾷ γὰρ ἡδ' ὑπὸ σκηνῆς πόδα. ὑποδύεσθαι means, not only 'to go under,' but 'to pass from under'; e.g. Hom. *Od.* vi. 127 θάμνων ὑπεδύσατο: 'under the tiles' would require the accus., Dem. *Androt.* 609. 53 ὁπότ' ἄνθρωπος ὑποδύοιτο ὑπὸ κλίνην. In fact ὑπό with the gen. never means 'under' except with such phrases as ὑπὸ γῆς, ὑπὸ μάλης (*Lys.* 985) and after a verb of motion it is found only in the phrase ὑπὸ χθονός Hes. *Theog.* 717, Semonid. *Amorg.* i. 12 (Sobol. *Praep.* p. 209). Philocleon's head and shoulders are seen creeping out from under the tiles like a snake out of its hole.

τις: the malicious use of τις, cp. *Ran.* 552 κακὸν ἤκει τινί 'some one I know has had to smart for it.' So in Tragedy, Soph. *EL.* 1406 Electra hearing her mother's death-shriek exclaims βοᾷ τις, and in Theocr. v. 120 ἤδη τις Μόρσων πικραίνεται. It sometimes implies terror, Eur. *HF.* 748 εἰ πράσσει τις ὡς ἐγὼ θέλω (i.e. ἀποθνήσκει ὁ Λύκος); sometimes a desire to avoid an ominous word, *ibid.* 1130 συμφορὰν λέξεις τινά (= ἄλαστον). See vWilam. ad loc.

206. ὀροφίας: schol. R παρὰ τὸ μυοθήρας ὀροφίας [so Ruth. for μῦς ὀροφίας, although καὶ ὄφης seems to show that the MS. reading is right]· λέγεται γὰρ οὕτω καὶ ὄφης. Hesych. ὀροφίας· ὄφης τῶν κατ' οἰκίαν (Ruth.); 'a roofster' (Merry).

208. ποῦ ποῦ: for the excited repetition cp. *Av.* 1122 ποῦ ποῦ 'στι ποῦ; ποῦ ποῦ 'στι ποῦ; ποῦ ποῦ 'στι ποῦ; | ποῦ Πεισθέταιρός ἐστιν ἄρχων; *Plut.* 864.

209. 'Shog off, again I say it. Marry, it were better for me to watch Scione than this father of mine.'

σοῦ is no more an imperat. than δεῦρο δεῦτε, ψύττα Eur. *Cycl.* 49, ψό 'pshaw' Aesch. *Frg.* 82, ἀρύ Theognost. Can. 161, σίττε Theocr. viii. 69, as is proved by line 458 οὐχὶ σοῦσθ'; οὐκ ἐς κόρακας; where οὐχὶ would be impossible with an imperat. Its supposed pres. indic. σοῦμαι does not occur in Comedy. In Tragedy, however, we find Soph. *Trach.* 645 σοῦται (codd. σεῦται), *Aj.* 1414 σοῦσθω, Aesch. *Pers.* 25 σοῦται, *Suppl.* 849 σοῦσθε.

νῆ Δί' ἦ: the usual order, in case of an oath or a vocative; Plato *Gorg.* 466 c νῆ τὸν κύνα ἀμφιγνοῶ μέντοι—where all editors wrongly punctuate after κύνα (Stallbaum actually places a colon). Ast quotes *Gorg.* 481 b νῆ τοὺς θεοὺς ἀλλ' ἐπιθυμῶ, Aristoph. *Nub.* 652 νῆ τὸν Δί' ἀλλ' οἶδα: cp. lines 231 n., 524 n.

κρεῖττον: Goodw. *MT.* § 415, cp. Soph. *OT.* 1368 κρείσσων γὰρ ἦσθα μηκέτ' ὦν ἢ ζῶν τυφλός.

210. Σκιώνην: for the siege of Scione see Thuc. iv. 120, 121, 130, 133: and for its subsequent fate id. v. 32. The cause of the revolt was, probably, the raising of the tribute paid by that town from 4 to 9 talents in 425 B.C. (Hicks *Hist. Inscr.* p. 80, Forbes, Thuc. i. p. lxxxviii). The rigours of a Thracian winter made the lot of a sentinel a very unhappy one, cp. δεινοὶ γὰρ αὐτόθι [ἐν Ποτιδαίᾳ] χειμῶνες Plato *Symp.* 220 b.

ἀντί is put, I think, for a whole clause, viz. ἀντὶ τοῦ τηρεῖν τοῦτον τὸν πατέρα. So in *An.* 58 ἀντὶ τοῦ παιδὸς . . ἐποποῖ καλεῖν = ἀντὶ τοῦ παῖ παῖ καλεῖν, and *Vesp.* 1268 ὃν ἐγὼ ποτ' εἶδον ἀντὶ μήλου καὶ ῥοᾶς | δειπνοῦντα μετὰ Λεωγόρου = ἀντὶ τοῦ μήλου καὶ ῥοὰν δειπνεῖν ὥς νῦν (cp. further line 878 n.). It is also possible to take it as = ἦ, but implying the choice of an alternative, cp. *Ecc.* 925 οὐδεὶς ὥς σε πρότερον εἴσεισ' ἀντ' ἐμοῦ (= ἦ ὥς ἐμέ). So with ἄλλος *Nub.* 653 τίς ἄλλος ἀντὶ τουτοῦ τοῦ δακτύλου; (= ἦ οὐτοσί) (Bachm. *Spec.* p. 3).

211. 'Come now, since we have scared him in, and there is no chance of his stealing through unseen, what do you say to snoozing a drop or two?'

σεσοβήκαμεν: σοβέω 'I drive away, scare' is the causative of σέβομαι 'I step back before something, am afraid, reverence' (Brugm. *Comp. Gram.* i. p. 71), or, more probably, onomatopoeic like σοῦ. It is properly used of scaring birds, flies etc., *Eq.*

60, *Av.* 34 οὐ σοβοῦντος οὐδενὸς | ἀνεπτόμεθα, Antiphan. 203. 14, Plato Com. 19, Menand. 168. In *Av.* 1032, 1252 ἀποσοβήσεις is intrans. So Lucian *Deor. Dial.* 24. 2 σόβει ἐς Ἄργος = 'be off to Argos.' Dem. 565 fin. διὰ τῆς ἀγορᾶς σοβεῖ means 'he swaggers through the market-place.' 'To circulate the bottle' is σοβεῖν τὴν κύλικα (Philostr.).

212. ἔσθ' ὅπως is found 27 times in Aristophanes; (1) 21 times with 2nd or 3rd pers. (pres., past, fut.), e.g. *Vesp.* 212, 260, 654; (2) when a man speaks of himself, he naturally uses only the fut. indic. or opt. c. *Av.* Nub. 802, *Pax* 102, *Av.* 628, *Lys.* 1092, *Plut.* 18 (Sobol. *Synt.* p. 157). Its use here, as an adverb, illustrates the tendency of the Greeks to treat whole clauses as adverbs (so οἶδ' ὅτι); cp. Soph. *OC.* 1672 ἔστιν ἔστι νῦν δὴ οὐ τὸ μὲν ἄλλο δὲ μὴ πατρὸς ἔμφυτον | ἄλαστον αἶμα δυσμόρῳ στενάζειν (= παντελῶς), Aesch. *Pers.* 804 συμβαίνει γὰρ οὐ τὰ μὲν τὰ δ' οὐ (= 'our disasters are complete'). A good Aristophanic instance is *Plut.* 18 ἐγὼ μὲν οὖν οὐκ ἔσθ' ὅπως σιγήσομαι.

213. τί οὐκ: this idiom, which Richter thinks so surprising, is not uncommon, *Frg.* 466 τί οὐκ ἐκέλευσας παραφέρειν ποτήρια; *Ach.* 592, *Lys.* 181, 906, Eur. *Heracl.* 805 τί τήνδε γαῖαν οὐκ εἰάσαμεν; Herond. vii. 77 τί τονθορύξεις κοῦκ ἐλευθέρη γλάσση | τὸν τῆμον ὅστις ἐστὶν ἐξεδίφησας; The pres. and aor. are combined in *Lys.* 1159 τί δῆθ' ὑπηργμένων γε πολλῶν κάγαθῶν | μάχεσθε κοῦ παύεσθε τῆς μοχθηρίας; | τί δ' οὐ διηλλάγητε;

ἀποκοιμᾶσθαι: the *vox propria* of sleeping at one's post, Herod. viii. 76 οἱ μὲν δὴ ταῦτα τῆς νυκτὸς οὐδὲν ἀποκοιμηθέντες παραρτέοντο (Blaydes).

ὅσον στίλην: cp. *velut gustum hauseram somni* (Petron. 22 Buech.), *Cymbeline* iv. ii. 303 'but if there be Yet left in heaven as small a drop of pity As a wren's eye, fear'd gods, a part of it!' The repetition of ὅσον may be due to the fact that Xanthias is yawning. 'Just—just—a drop of sleep,' or, perhaps, it was conversational, like *modo modo* in Seneca. It does not recur until the N.T. The construction is τοσοῦτον ὅσον στίλην εἶναι: cp. Philem. 98 the true physician is a farm; τρέφει γὰρ οὗτος ὥσπερ ἀρρωστοῦντά με | σιτάρια μικρὰ προσφέρων οἶνον θ' ὅσον | ὁσμήν, Herond. vii. 33 οὐδ' ὅσον ῥοπήν, Diph. 43. 14 οὐδὲν ἡδέως | ποεῖ γὰρ οὗτος ἀλλ' ὅσον νόμον χάριν 'merely for form's sake,' Hermipp. 79 τὴν κεφαλὴν ὅσῃν ἔχει ὅσῃν κολοκύντην. στίλη would also be possible; cp. *Ach.* 601 νεανίας ὅους σύ. Callistratus thought στίλη was νομισμάτιόν τι ἐλάχιστον (schol. V).

214. 'But, you wretch, his comrades will be here in a moment, to summon that father of mine.'

215. **τουτονὶ τὸν πατέρα:** cp. line 89 n. The tribrach after the dactyl is justified by the fact of Xanthias's astonishment.

216. **τί λέγεις** is as characteristic as Dr. Johnson's 'Sir'; cp. *Nub.* 1172 **νῦν μὲν γ' ἰδεῖν εἰ πρῶτον ἐξαρηνητικὸς | κἀντιλογικὸς;** καὶ τοῦτο τοῦπιχώριον | ἀτεχνῶς ἐπανθεῖ, τὸ τί λέγεις σύ; it is often combined with **ποῖος**, line 1378 **τί λέγεις σύ; ποῖος ὄζος,** *Av.* 1233 (vBamberg *de Raven.* p. 25).

ὄρθρος βαθύς, 'dim twilight.' According to Phrynichus (*Bekk. Anecd.* p. 54. 8) **ὄρθρος** ἐστὶν ἡ ὥρα τῆς νυκτὸς καθ' ἣν ἀλεκτρυόνες ᾄδουσιν· ἄρχεται δὲ ἐνάτης ὥρας καὶ τελευτᾷ εἰς διαγελῶσαν ἡμέραν: see also Phryn. cexlii **ὄρθρος** νῦν ἀκούω τῶν πολλῶν τιθέντων ἐπὶ τοῦ πρὸ ἡλίου ἀνίσχοντος χρόνου· οἱ δὲ ἀρχαῖοι ὄρθρον καὶ ὀρθρεύεσθαι τὸ πρὸ ἀρχομένης ἡμέρας, ἐν ᾧ ἔτι λύχνῳ δύναται τις χρῆσθαι· ὁ τοίνυν οἱ πολλοὶ λέγουσιν ὄρθρον τοῦθ' οἱ ἀρχαῖοι ἔω λέγουσιν. It comes just after μέσαι νύκτες 'when the night and morning meet.'

217. 'I' faith they have got up very late to-day. For they always summon him at mid-night, lamp in hand, and warbling Phrynichus's antique honey-sweet Sidonian lays; thus they evoke him.'

220. **μελισσιδωνοφρυνιχήρατα:** a compound of μέλι, Σιδῶν, Φρύνιχος and ἐρατός (τὸ μὲν μέλι- τὴν γλυκύτητα τοῦ ποιητοῦ σημαίνει, τὸ δὲ . . -σιδων- . . τόπος <εἰς> ὃν τὸ μέλος τείνει schol. R). This view is proved by *Av.* 750 **ἐνθεν ὥσπερ εἰ μέλιττα | Φρύνιχος ἀμβροσίῳ μελέων ἀπεβόσκετο καρπὸν αἰεὶ φέ- | ρων γλυκεῖαν ὥδαν**, and *Ran.* 1299 **ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ | λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων· | οὗτος δ' ἀπὸ πάντων μέλι φέρει πορνειδίων** (so APalmer, Ed. for μέν). The 'Sidonian lays' are from his *Phoenissae* (476 B.C.), in which the chorus was composed of Phoenician women, widows of those who had died at Salamis. Schol. V quotes two lines, which explain -σιδωνο-, viz. Σιδῶνιον ἄστν λιποῦσα <καὶ δροσερὰν Ἀραδὸν> (Hesych.) and Σιδῶνος προλιπόντα νᾶσον (so Meineke for ναόν). His tragedies were not dramas in our sense of the word, but 'oratorios with 50 voices and dancing, but without solos' (vWilam. *Herakl.* i. p. 92). In the *Phoenissae* there was a prologue introduced for the first time, narrating the defeat at Salamis. His *Μιλήτου ἄλωσις* (496 B.C.) was a protest against the satyric treatment of Tragic subjects, but was in advance of its time (see Herod. vi. 21) and in his *Alcestis* the satyric-burlesque element was again prominent, as

can be seen from Euripides's imitation. His choral melodies made him a favourite with the old-fashioned Athenians (διὰ στόματος [so Blaydes] ἦν Φρύνιχος ἐπὶ μελοποιῶν schol. V). Among the scanty remains of his poetry (Nauck *FTG.* pp. 720–5) there survives one line that merits the epithet μελί-φθογγος, viz. λάμπει δ' ἐπὶ πορφυρέαις παρῆσι φῶς ἔρωτος, translated by Gray *The Progress of Poesy* 40 'O'er her warm cheek, and rising bosom, move The bloom of young Desire, and purple light of Love' (see further line 1490 n.).

For similar ῥήμαθ' ἱπποβάμονα cp. lines 135, 505, 1357, and Blaydes on *Eccl.* 1169.

221. ἐκκαλοῦνται, *ad se evocant* (Dawes *Misc. Crit.* p. 485), must be distinguished from ἐκκαλεῖν line 271.

222. 'When the time comes, we shall at last have a shy at them with our stones.'

ἤδη ποτέ: these particles are not used elsewhere with the fut. ; for the normal use cp. *Ran.* 62 ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους ;

βαλλήσομεν : see line 186 n.

223. 'You wretch ! Anger the breed of dicasts, and they are like a wasps' nest. For they carry a very sting on their loins, most keen, with which they wound, and they shriek and jump about and smite like sparks.'

225. καὶ κέντρον, 'they have a *sting*'; this gives the force of καί: cp. Phryn. Com. 3 ἔχουσι γάρ τι κέντρον ἐν τοῖς δακτύλοις | μισάνθρωπον ἄνθος ἥβης, and line 420 n.

ἐκ τῆς ὀσφύος: supply δεδεμένον. *Ach.* 1136 τὰ στρώματα . . δῆσον ἐκ τῆς ἀσπίδος (Sobol. *Praep.* p. 76).

229. 'However many dicasts there are, I will scatter their wasps' nest.' σφηκιά would be a possible metaphor, even if the dicasts were not dressed as wasps ; cp. line 425 n., ἀγαθῶν μυρμηκιά (Zenob. i. 11), γάλακτος ἑσμούς (Eur. *Bacch.* 710), *examen mali* (Plaut. *Truc.* 311).

PARODUS of Chorus ; see *Introd.* p. xi.

230. 'Advance, foot it stoutly. Comias, are you going slow ? It was not so in the old days : but you were a very strap of—dog's skin.'

Κωμίας: Κωμαρχίδης and Χαρινάδης occur together in *Pax* 1142–55.

231. γε is idiomatic after μέντοι and μήν, cp. lines 268, 548, *Nub.* 126 : a word must always intervene (Porson ad Eur.

Phoen. 1638). It is not due in this case to the ellipse, as vanLeeuwen says. For the position of **μὰ τὸν Δία** (the usual hyperbaton in an oath) cp. *Ran.* 285 *νῆ τὸν Δία καὶ μὴν αἰσθάνομαι ψόφου τινός*, *Nub.* 652, *Lys.* 609, 927, and line 209 n.

ἰμὰς κύνειος : ἀντὶ ταύρειος κύνειος εἶπεν παρ' ὑπόνοιαν (schol. **R**) ; Hom. *Il.* xxii. 397 *βοέους δ' ἐξῆπτεν ἰμάντας*, xxiii. 342 *τανύσῃ βοέοισιν ἰμᾶσι*. There may be an allusion also to the dicast's temper and shamelessness ; cp. *Eg.* 1399 *τὰ κύνεια μίγνυς τοῖς ὀνείοις πράγμασιν*. The explanation of schol. **R** is much more satisfactory than that of most modern editors. There is no evidence that straps were made of dogskin. In a somewhat different sense, Cleon is called *μάσθλης* *Eg.* 269 'a supple Jack' ; cp. *Nub.* 449.

233. **Κονθυλεῦ** : schol. **V** *Κονθύλη δῆμος τῆς Ἀττικῆς τῆς Πτολεμαίδος φυλῆς ἢ Πανδιονίδος*. In Comedy the name of the deme is often added to a man's name (*Ach.* 406, 1028, *Nub.* 134, *Pax* 190, *Lys.* 852, *Thesm.* 898), but the present passage is the only one in all Comedy where the deme is given in an address. In Plato such addresses as *ὦ παῖ Ἀκουμενοῦ* are frequent, and *ὦ Φαληρεὺς οὗτος Ἀπολλόδωρος* (Plato *Symp.* 172 A) stands alone. vWilamowitz suggests that there is some satire intended in the mention of such an obscure deme (elsewhere we find only *Κονθυλήθεν*). It may have had an unpleasant reputation, as it is well known Prospalta, Aixone, Titakidae had (cp. line 895 n., and vWilam. *Arist. u. Athen* ii. p. 172). Fränkel (*Geschworenenger.* p. 95) infers from this passage that in prae-Eucleidean days the members of the various tribes were mixed indiscriminately in different law-courts.

234. **ἄρα** : for the position of *ἄρα* cp. *Pax* 372, *Ach.* 238 *ἠκοίσατ', ἄνδρες, ἄρα τῆς εὐφημίας* ; *Thesm.* 1. For the division of the Chorus into four *στοῖχοι* see Introd. p. xxviii.

235. 'Aye, the poor remains of that long-lost youth—woe worth the day—when we were comrades before Byzantium, you and I, as sentinels.'

ὃ δῆ : *δῆ* is slightly sceptical = *quodcunque*, cp. *εἰ δῆ* line 86 n. After the relative *δῆ* is generally used of something that is notorious, *Pax* 802, *Lys.* 1302 *τοὶ δῆ παρ' Εὐρώταν ψιάδδοντι*, *Thesm.* 1150, *Ran.* 679.

ἀππαπαῖ ought to be an expression of delight (cp. *Lys.* 924 *παππαιάξ*), and so Schinck (*de interjection. epiph. que ap. Aristoph. vi atque usu* p. 13) takes it, 'ja wahrlich da war's schön' : but this is most unlikely. Suidas explains the word by *συγκαθηκὸν*

['approving'] ἐπίρρημα. However, in line 309 it is also an exclamation of grief, although Schinck translates 'per Jovem recte dicis.'

The true reading may be ἀτταταῖ, cp. *Ran.* 57 where the two are confused, *Thesm.* 223, 1005, *Eq.* 1, *Nub.* 707 (I see that vanHerw. *Mnem.* xiv. p. 63 makes the same suggestion), but such interjections often vary in meaning, e.g. in *Pax* 195 ἰὴ ἰὴ imply scorn, in 453 exultation (see vBamberg *de Raven.* p. 25). In *Lys.* 924 παπαιᾶξ certainly does not express grief.

For the vulgar lengthening -άξ cp. *Eq.* 1 ἰατταταιᾶξ, *Ach.* 64 βαβαιᾶξ.

236. ἐκείνης : for the pathetic ἐκείνης cp. Cratin. 65 στένομεν μεμνημένοι | ἥβης ἐκείνης νοῦ δὲ τοῦδε καὶ φρενῶν, *Ach.* 708 ἐκείνος ἥνικ' ἦν Θουκυδίδης (Blaydes), *Hor. Od.* iv. 13. 18 *quid habes illius, illius, | quae spirabat amores?*

ἐν Βυζαντίῳ, 'near Byzantium'; cp. τὴν ἐν Σαλαμῖνι, *Eq.* 785, *Thesm.* 901. For the siege of Byzantium see *Thuc.* i. 94 (478 B.C.).

237. 'Pacing our rounds in the night, we stole the bake-board (?) on the sly from that baking-woman, and cutting it up we cooked some of the pimpernel (?).'

ὄλμος seems to have been a μαγειρικὸν ἐργαλεῖον (schol. V). vanLeeuwen thinks it was the 'club-shaped pestle' used in early times for pounding corn; *Hes. OD.* 423 ὄλμον μὲν τριπόδην τάμνειν. In this way he gets a double παρ' ὑπόνοιαν 'we went our rounds and, instead of slaying our foes in single combat, we stole—a pestle, not for the purpose of dealing havoc, like a second Samson, among the enemy, but to serve as firewood'; cp. *Much Ado About Nothing* II. i. 258 'I would not marry her, though she were endowed with all that Adam had left him before he transgressed: she would have made Hercules have turned spit, yea, and have cleft his club to make the fire too.' The article with ἀρτοπώλιδος is idiomatic, as emphasizing a well-known achievement; cp. lines 354, 684, 1201. The meanness of the dicasts' exploits recalls the reminiscences of another Justice (Robert Shallow, Esquire): 'the same Sir John, the very same. I see him break Skogan's head at the court-gate, when a' was a crack not thus high: and the very same day did I fight with one Sampson Stockfish, a fruiterer, behind Gray's Inn. Jesu, Jesu, the mad days that I have spent!' (2 *Henry IV* III. ii. 32).

238. ἀρτοπώλιδος : in Greek times the bakers' wives had a reputation smacking of Billingsgate, and this fact, no doubt,

renders the dicasts' thievery still more disreputable. For the gen. cp. lines 1447, *Eg.* 436, *Ach.* 527. This use is as old as Hom. *Il.* i. 596 *παιδὸς ἐδέξατο χειρὶ κύπελλον*.

239. *κόρκορος*, 'pimpernel,' supposed to be the *Anagallis arvensis* of Linnaeus (Rogers), *λάχανόν τι ἄγριον καὶ εὐτελές* (schol. V). There was a proverb *καὶ κόρκορος ἐν λαχάνοισι* 'a tailor among kings' of sorry pretenders (Zenob. iv. 57, quoted by schol.).

αὐτόν : *τὸν ὄλμον* (schol. R).

240. 'Come let us be stirring, sirs, for Laches shall catch it now.'

ἔσται Λάχητι : for the vulgar ellipse cp. line 106 n. If the present passage is to be taken literally, it proves that the jurymen knew beforehand what cases were to be submitted to them. In the fourth century it was decided by lot on the day of the trial what section should try a particular case (see vBamberg *Hermes* xiii. p. 509).

Λάχης, the son of Melanopus (Thuc. iii. 86), of the deme Aexone (for which see line 895 n.), was an oligarch, but, like most of his fellow-demesmen, rough and uncultured. He was admiral of the fleet which the Athenians sent to Sicily in 427 B.C.; but, through his incapacity and dishonesty, the expedition was an utter failure. On his return to Athens, he was compelled to submit to the usual *εὐθυνα τῶν στρατηγῶν*, but the result of the trial cannot have been unfavourable to him, for (in 424 B.C.) he fought at Delium, and in 423 B.C. was the author of the *ἐνιαυσία ἐκεχειρία* (Thuc. iv. 118). It is unnecessary, and almost impossible, to believe that the allusion here is to such a distant past. On account of the intense feeling of indignation in Athens against the oligarchs, who were supposed to be implicated in the treacherous loss of Amphipolis, accusations were rife at this time (see *Eg.* 262), and prominent oligarchs, like Laches and Dracontides, lived in daily fear of prosecution.¹

241. 'For every one says that he has got a hive of wealth.'

σῖμβλον : a natural metaphor, and, of course, still more apt in the mouth of a Wasp. Tennyson: 'So the king arose and went To smoke the scandalous hive of those wild bees

¹ Gilbert (*Beiträge* p. 201) thinks that the trial really took place, and that Laches was acquitted. Cleon 'vermitteltst dieser Klage den Versuch machte, Laches als Hauptführer der Friedenspartei politisch todt zu machen.' So also vWilam. *Arist. u. Athen* ii. p. 245 (cp. line 961 n.).

That made such honey in his realm'; cp. βλίττειν *Eq.* 794 and our 'he has got a tidy "nest-egg."'

242. 'Our patron bade us yesterday to be present betimes stocked with three days'—anger rather high to assail him and chastise him for his crimes.'

ἐχθές: the monosyllabic form, which is read here by all MSS., occurs in but one other passage in Aristophanes, *Nub.* 353 ταῦτ' ἄρα ταῦτα Κλεώνυμον αὐται τὸν ῥίψασπιν χθές ἰδοῦσαι (for *Frg.* 53 καὶ μὴν χθές γ' ἦν Πέρδιξ χωλός is probably corrupt), except in the crystallised phrase χθές τε καὶ πρῶην (*Ran.* 726). *Plut.* 344, 1046, *Lys.* 725, *Eccl.* 552, *Vesp.* 500 (quoted by Ruth. *NP.* pp. 370-1) do not violate this law, as χθές should probably be read after the vowel. I have no doubt that in the present passage Κλέων is a gloss, and that in *Nub.* i.e. we should read αὐται χθές τὸν ῥίψασπιν κτλ.

κηδεμών, 'our patron'; properly used of a person who pleads one's cause, *Soph. Ant.* 549 Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών, *Xen. Anab.* iii. 1. 17 ἡμᾶς δὲ οἷς κηδεμών οὐδεὶς πάρεστιν 'no friend at court' (Jebb). Here it is equivalent to προστάτης, and, like ἐπίτροπος (*Eq.* 949), well expresses the 'Pietätsverhältniss' (Gilbert *Beiträge* p. 78) that existed between the Προστάτης and the Δῆμος, cp. *Ran.* 569 ἔθι δὴ κάλεσον τὸν προστάτην Κλέωνά μοι (Cleon re-assumed his functions in the lower world), and Blaydes on *Eq.* 1128. The *locus classicus* on this question is now <Arist.> *Ath. Pol.* i. 2. 10, and 28 init., where the title of προστάτης is given to Solon, Peisistratus, Cleisthenes, Xanthippus, Themistocles, Aristides, Ephialtes, Pericles, Cleon, and Cleophon. It was an almost official title (Gilbert l.c., *HHager Dict. Ant.* ii. 504^b). Müller-Strübing's view that it was the name of the προστάτης τῆς κοινῆς προσόδου, the President of the Athenian Confederation, a position really occupied by the generals (Gilbert *op. cit.* p. 65), rests solely on his interpretation of *Eq.* 947 καὶ νῦν ἀπόδος τὸν δακτύλιον ὥς οὐκέτι | ἐμοὶ ταμεύσεις, which is more naturally explained by looking on the βυρσοπώλης as ταμίης of Demus's private establishment (Gilbert *op. cit.* p. 90, Keck *Quaest. Hist.* p. 25, Hermann-Thumser *Staatsalt.* p. 631). Cleon summoned the dicasts probably as being a ξυνήγορος in a γραφή κλοπῆς δημοσίων χρημάτων (Gilbert *op. cit.* p. 88).

243. πονηράν: the same play as in line 193 n. There is the inevitable reference to the σίτι' ἡμερῶν τριῶν (*Ach.* 197, *Pax* 312, Gilbert *Beiträge* p. 54 n. 21), which were rather unsavoury, being composed of garlic, vinegar, cheese, etc.; cp. *Pax* 528 μᾶν οὖν ὅμοιον <πνεί> γυλίου στρατιωτικοῦ;

TP. ἀπέπτυσ' ἐχθροῦ φωτὸς ἔχθιστον πλέκος. | τοῦ μὲν γὰρ ὄξει κρομμυοξυρεγμίας, *Ach.* 550 σκορόδων ἐλαῶν κρομμύων ἐν δικτύοις. Garlic was believed to have a stimulating effect; cp. *Xen. Symp.* 4. 9 εἰς μὲν γὰρ μάχην ὀρμωμένῳ καλῶς ἔχει κρόμμυα ὑποτρῶγειν, ὥσπερ ἔνιοι τοὺς ἀλεκτρυόνας σκόροδα σιτίσαντες συμβάλλουσιν.

244. **κολωμένους**: *Eg.* 456 χῶπως κολᾷ τὸν ἄνδρα, *Theopomp.* Com. 27; elsewhere κολάσω, *Thuc.* iii. 52, *Dem.* 605, etc. For the gen. cp. *Pax* 659 ὀργὴν γὰρ αὐτοῖς ὦν ἔπαθε πολλὴν ἔχει with *Blaydes's* note.

245. 'Let us hurry, my mates, before the day overtakes us.' 'Let us advance, and at the same time scan all round with our lamps, lest a stone should rise up and do us an injury.'

247. **κακόν τι δράση** is very strange of an inanimate object instead of βλάβη. The reading of the line is very doubtful (see *Crit. App.*), but, if it is right, we must suppose that the dicast feels aggrieved by the obstacles that meet him in the street. Elsewhere he shows a tendency to personify inanimate things, e.g. *κημός* (line 99) and *χορίνη* (line 349 n.). It is a trait of the αὐθάδης ('the surly man'), according to *Theophr. Char.* xv, προσπταίσας ἐν τῇ ὁδῷ καταράσασθαι τῷ λίθῳ: 'men of leisure' have explained this habit by supposing that for the moment the object seems animate to the irate sufferer.

249. 'Take a twig from the ground and trim the lamp!' 'Not so: I think I'll trim the lamp with this.'

The **λύχνος** was the terra-cotta (*τροχήλατος Eccl.* 1-5) lamp within the *λυχνούχος*, a horn-lantern (*Epicrat.* 7 κερατίνου τε φωσφόρου λύχνων σέλας) used in the open air (cp. *Pherecr.* 40 ἄνυσόν ποτ' ἐξελθών, σκότος γὰρ γίγνεται, | καὶ τὸν λυχνούχον ἔκφερ', ἐνθεὶς τὸν λύχνον, *Aristoph. Frg.* 8 καὶ διαστίλβονθ' ὀρώμεν | ὥσπερ ἐν καινῷ λυχνούχῳ | ['like the flame in a λυχνούχος'] πάντα τῆς ἐξωμίδος). Lamps were supplied by tavern-keepers (cp. *Nicostrat.* 22 ὁ κάπηλος γὰρ οὐκ τῶν γειτόνων | ἂν τ' οἶνον ἂν τε φανὸν ἀποδῶται τινι, | ἂν τ' ὄξος, ἀπέπεμψ' ὁ κατάρτας δούς ὕδωρ). The *λύχνοι* had one or more *μυκτῆρες* or *μύξαι* for *θρυαλλίδες*, and also a hole for the insertion of a needle to push forward the wick (*προβύνειν*). The dicasts, not having this needle, ask the boys to pick up a *κάρφος* for the purpose, but they prefer the rough-and-ready finger, thereby spilling the oil (see *Beck.-Göll. Charik.* iii. p. 87). These holes were called *στόματα*. It is very hard to see any distinction between *προβύνειν* and *προμύσσειν*. *Schol. R* explains the latter ἐκ τῆς

μύξης προάγαγε, and Pollux vi. 103 says τὸ δὲ προμύξαι τὸν λύχνον προβῦσαι λέγουσι. In fact as Rutherford says (*Schol. Aristoph.* ii. p. 400) 'it is hard to say which is gloss, which glossema.' The need of a lamp in the streets can be seen from Alexis 148 ὁ πρῶτος εὐρὼν μετὰ λυχνούχου περιπατεῖν | τῆς νυκτὸς ἦν τις κηδεμῶν τῶν δακτύλων. Those who had not the κεράτινος λυχνούχος carried the λύχνος in a pot or basket, *Ach.* 453 σπυρίδιον διακεκαυμένον λύχνῳ (Beck.-Göll. *Charik.* i. pp. 247-8).

250. **δοκῶ . . προβύσειν**: *δοκῶ μοι* has two senses; (1) = *videor*, when it is followed by the pres. or aor. inf.; (2) = *decrevi*, when it is followed by the fut. inf., but only of something that one is going to do without delay. This limitation separates a passage like the present from Aesch. *Agam.* 16 ὅταν δ' αἰεῖδεν ἢ μινύρεσθαι *δοκῶ*, which means 'whenever I am minded to sing.' In fact the watchman is speaking more of the past than the future. Plato *Phaedr.* 230 E ἐγὼ μὲν οὖν *δοκῶ* κατακείσεσθαι, *Theaet.* 183 D ἀλλὰ μοι *δοκῶ* οὐ πείσεσθαι αὐτῷ, *Euthyd.* 288 E ἐγὼ οὖν μοι *δοκῶ* πάλιν ὑφηγήσεσθαι (codd. -ασθαι), *Av.* 671 κἂν φιλησάι μοι *δοκῶ* (codd. *καί*). On the other hand *δοκεῖ* is used with the pres. or aor. inf. (Sobol. *Synt.* p. 26, Mein. *Vind. Aristoph.* p. 67, Cobet *NL.* p. 245).

251. 'Kindly tell me why you use your finger to shove the wick, and that too when oil is scarce—you idiot. For it causes no twinge to *you*, when one has to buy it dear.'

τί δὴ μαθών: an euphemistic expression (Schmid *Att.* iii. p. 156). It is found in the best MSS. in *Ach.* 826, *Nub.* 1506, *Plut.* 908, *Lys.* 599. It is in general a mistake to try to distinguish it from *τί παθών*, as will be seen from comparing the above passages with the instances of the latter *Nub.* 340, 402, *Dem.* 495. 19, Plato *Euthyd.* 283 E. Cobet (*Misc. Crit.* p. 38) says 'Codd. *μαθών*, quo mendo nihil frequentius. In *τί παθών* est lenissima quaedam et urbana stultitiae exprobratio, quae *πάθημα* est et non *μάθημα*.' Id. *op. cit.* p. 150 'τί παθών ἡμῖν τούτους παρέδωκας = "what is the meaning of this folly?" *τί παθών τούτους οὕτω μισεῖς* = "what is the reason of your blind hatred of these?"' Kayser (introd. to Teubn. ed. of Philostratus p. ix) defends *μαθών* against Cobet's strictures, and so does Schmid (*Att.* i. pp. 137, 294, ii. p. 158, iii. p. 156). There seems to be no doubt that *μαθών* is more usual than *παθών* in the Atticists, and this may have been the reason for its substitution in the MSS. of early authors. But there is a dangerous politeness in the euphemistic *μαθών* which admirably leads up to the screaming finale 'you idiot'; for a similar effect cp. line 671 n.

252. ἐλαίου σπανίζοντος : as the heliasts are not represented as miserly, their carefulness of the oil here is due to the great scarcity during the war; cp. *Nub.* 57 where the slave gets a box on the ear for lighting a πότης λύχνος, and Plato *Com.* 190 φείδεσθε τοῦλαιου σφόδρ'. ἐξ ἀγορᾶς δ' ἐγὼ | ὠνήσομαι στίλβην τιν' ἥτις μὴ πότις.

The olive-trees, without doubt, suffered as much as the crops from the yearly incursions of the Lacedaemonians; cp. *Ach.* 763 where a Megarian says of the Athenian invasions ὅκκ' ἐσβάλητε, τὼς ἀρωαῖοι μύες, | πάσσακι τὰς ἀγλιθας ἐξορύσσετε. There is an instructive passage in Lysias vii. 109 ἐπίστασθε δέ, ὦ βουλή, ὅσοι μάλιστα τῶν τοιούτων ἐπιμελεῖσθε, πολλὰ ἐν ἐκείνῳ τῷ χρόνῳ δασέα ὄντα ἰδίαις καὶ μορίαις ἐλαίαις ὦν νῦν τὰ πολλὰ ἐκκέκοπται καὶ ἡ γῆ ψιλὴ γεγένηται.

253. δάκνει : see Blaydes on *Ach.* 1.

τίμιον, 'dear,' as in *Diph.* 33. 1 οὐπώποτ' ἰχθὺς οἶδα τιμιωτέρους | ἰδών. So in the word-play *Ach.* 758 Δ. τί δ' ἄλλο Μεγαροῖ; πῶς ὁ σῖτος ὦνιος; Μ. παρ' ἀμὲ πολυτίματος ἅπερ τοῖ θεοί.

πρίασθαι : the principal parts of the verb 'to buy' can be supplied from the *Vespae*; ὠνῆται 493, ὠνήσομαι 305, ἐπρίω 1440, πρίαο 1405. ἐωνούμην is found in Eupolis, ὠνήσατο (?) *ibid.* 269 (Kühner-Blass *Gram.* ii. p. 577, Ruth. *NP.* p. 210). ἀγοράζειν was common in later writers with this meaning, but in Aristophanes it means 'to attend the ἀγορά' for business or pleasure, except in line 557 and *Ach.* 625 (in the legal phrase πωλεῖν ἀγοράζειν πρὸς ἐμέ) where it means 'to buy.' So Moeris (cp. Hatzidakis *Neugr. Gram.* p. 300) ἀγοράζειν· ἐν ἀγορᾷ διατρίβειν Ἀττικοί· ὠνεῖσθαι Ἑλληνικοί.

254. 'Marry, if you intend to give us any more knuckle-lectures, we'll douse the light and go away without you.'

For εἰ with the fut. cp. line 190 n.

νουθετήσετε : the vox propria of teaching enforced by the *argumentum baculinum*. Herond. vii. 11 νουθετηθέντ' ἐκ τῶνδε (sc. κονδύλων), Plato *Legg.* ix. 879 D πληγαῖς νουθετεῖν, cp. also *Eq.* 1236 ἐν ταῖσιν εὐστραῖς κονδύλοις ἡρμοσφόρμην (with Blaydes's note).

255. αὐτοί : see *Crit. App.*

256. 'And then, I guess, in want of this you'll splash the mud about like snipe, as you trudge along in the dark.'

ἴσως : ironical, 'I dare say' 'I guess'; cp. line 1486.

τουτουί : for the shortening of the penult see Blaydes on *Nub.* 392.

257. ἀτταγᾶς: the francolin, cp. Thompson *Glossary of Greek Birds* p. 27. It is not now found in Greece, though it was common in ancient times, cp. *Av.* 249, *Athen.* ix. 387 F μικρῷ μελίζων ἐστὶ πέρδικος, ὅλος δὲ κατάγραφος τὰ περὶ τὸ νῶτον, κεραμεοῦς τὴν χροάν, ὑποπυρρίζων μᾶλλον. θηρεύεται δ' ὑπὸ τῶν κυνηγῶν διὰ τὸ βάρος καὶ τὴν τῶν πτερῶν βραχύτητα. It haunted ἐλειαὶ αὐλῶνες and εὐδροσοὶ τόποι, especially the ἐρβεις λειμῶν of Marathon (*Av.* 244-8): hence the simile here. For the termination -ās cp. ἐλεσᾶς *Av.* 886, κατωφαγᾶς 288 (Kühner-Blass *Gram.* i. p. 494).

τυρβάσεις: Aesch. *Frg.* 311 of a χοῖρος—δονοῦσα καὶ τρέπουσα τύρβ' ἄνω κάτω 'pell-mell.' Soph. *Frg.* 754 τυφλὸς γάρ, ὦ γυναικες, οὐδ' ὀρῶν Ἄρης | σὺς προσώπῳ πάντα τυρβάξει κακά. So Macar. vii. 91 σύρβα τύρβα. In *Pax* 1007 τυρβάζεσθαι Μορύχῳ it is used like ὠστίζεσθαι 'to jostle with.' Alexis 25 τύρβαζε, Μάνη 'go it, Manes' (*percute*, i.e. *salta* Kock).

Apparently at this line the boys leave the orchestra, as at line 262 the lamps are in the hands of the old men (Zieliński *Glied.* p. 135).

258. 'I dare swear I have the chastising of many a greater man than you.'

ἦ μὴν (1) is very rare in Comedy in an asseveration, especially with the present indic., *Ran.* 104 ἦ μὴν κόβαλά γ' ἐστίν, Eur. *Alc.* 692 ἦ μὴν πολὺν γε τὸν κάτω λογίζομαι χρόνον, Aesch. *PV.* 939 ἦ μὴν ἔτι Ζεὺς καίπερ αὐθάδης φρενῶν | ἔσται ταπεινός. It is generally used (2) in an oath, *Ran.* 1470, *Eccl.* 45 with fut. infin.; (3) in threats (9 times in Aristophanes), a personal pronoun being always added, cp. lines 643, 1332 (Bachm. *Spec.* p. 15).

259. 'But here is mud under my feet'; cp. οὔτοι μύκητες line 262. ἀλλά shows that there is a pause of some duration after line 258, during which the dicasts advance stumbling, with the lamps in their hands. On the παραστάτης who here speaks cp. AMüller *Bühnenalt.* p. 207.

The sense is 'the boys' threat is being fulfilled after all: I am beginning to flounder in mud already, and the streets will be worse (καί) in a few days, to judge from the signs of the weather.' Hermann's μάρμαρος seems to me an unfortunate alteration of a perfectly sound text (cp. vBamberg *de Raven.* pp. 32-4). Travellers who have visited any of the small towns in Italy or Greece know too well that there may be plenty of mud in the streets without rain. In ancient as in modern times there was a rough-and-ready way of getting rid of slops, cp. *Ach.* 616 ὥσπερ ἀπόνιπτρον ἐκχέοντες ἐσπέρας | ἅπαντες

“ἐξίστω” παρήνουν οἱ φίλοι: sometimes, alas! this warning was not given; cp. Juvenal iii. 26 *adeo tot fata, quot illa | nocte patent vigiles te praetereunte fenestras. | ergo optes vitam votumque feras miserabile tecum, | ut sint contentae patulas effundere pelves.* Even in the arid Cos, Gyllis (Herond. i) could say ὁ πηλὸς ἄχρῃς ἰγνυῶν προσέστηκεν. Richter's view that τεττάρων means ‘within the last four days’ is absurd. The crops were suffering from drought (line 265), and it would be passing strange that the dicasts should have nothing but the mud to inform them of the fact that it *had* rained.

260. τεττάρων, ‘there is no manner of doubt but that within four days at most it is bound to rain’; a rather rare use of *four* in the sense of *sex septem* (see Blaydes on *Ach.* 2), which may justify *Ach.* l.c. ἥσθην δὲ βαιά, πάνυ γε βαιά . . τέτταρα against Bachmann's ingenious emendation εἰ ταύτ' ἄρα (*Ran.* 74 ἔτ' ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα): it is not unknown in English, cp. *Hamlet* II. ii. 160 ‘You know, sometimes he walks four hours together Here in the lobby.’

For the gen. (for which ἐντός c. gen. is also common, cp. *Cratin.* 189 ὅψει γὰρ αὐτὴν ἐντός οὐ πολλοῦ χρόνου) see *Pax* 151, *Soph. OC.* 397, *Philoct.* 821, *Eur. Or.* 1211 ἥξει δ' ἐς οἴκους Ἑρμιόνη τίνος χρόνου; (2) grammatically, the gen. might also mean ‘four days ago’; *Thesm.* 806, *Plut.* 98, *Aesch. Agam.* 290.

261. τὸν θεόν: so Theophr. *Char.* xxv ἐρωτᾶν . . τί αὐτῷ δοκεῖ τὰ τοῦ θεοῦ ‘what he thinks of the face of the heavens,’ *Alcaeus* 34 ὕει μὲν ὁ Ζεὺς, *Aristoph. Pax* 1143 τοῦ θεοῦ δρῶντος καλῶς.

262. ‘For example here is snuff stealing over the wicks.’

μύκητες: σπινθήρες (schol. R), *Aratus* 976 ἡ λύχνοιο μύκητες ἐγείρονται περὶ μύξαν | νύκτα κατὰ νοτίην, *Virg. Georg.* i. 394 *scintillare oleum, et putres concreescere fungos.* (2) Schol. V say ζωῦφιόν τι λεπτότατον πανὺ σκνιψὶ ἐοικὸς. In marshy spots near mount Hermon I have seen these sand-flies so thickly laid about the flame of a candle as almost to extinguish it.

263. ‘And that's, as everybody knows, a sign of heavy weather’ (Rogers).

The Greek of this line is not above suspicion: τοῦτ' ἦ is strange for τοῦτο γένηται, and ποεῖν ὑετόν seems to be unexampled. Cobet condemns the line as a *putidum emblemata*, but such bald unjointed chat is characteristic of the old and garrulous; cp. Theophrastus's *Character* of the ἀδολέσχης: εἰτα δὴ προχωροῦντος τοῦ πράγματος [‘warming to his work’ Jebb] λέγειν ὥς πολὺ πονηρότεροί εἰσιν οἱ νῦν ἄνθρωποι τῶν ἀρχαίων.

καὶ ὡς ἄξιοι γεγόνασιν οἱ πυροὶ ἐν τῇ ἀγορᾷ· καὶ ὡς πολλοὶ ἐπιδημοῦσι ξένοι· καὶ τὴν θάλατταν ἐκ Διονυσίων πλόϊμον εἶναι· καὶ εἰ ποιήσειεν ὁ Ζεὺς ὕδωρ [cp. line 261] τὰ ἐν τῇ γῇ βελτίω ἔσεσθαι.

264. 'All but the early crops need rain, and the north wind to breathe upon them.'

κάρπιμα: probably rye and barley, which begin to ripen in Greece at the end of March, but are not reaped until May. As these lines are supposed to be spoken in January, when the north wind blows almost incessantly unaccompanied by rain, it is obvious that a warm rainy wind is required to make the seeds strike. Richter thinks that this line affords strong evidence in favour of his theory that the *Vespae* was produced at the *Magna Dionysia*, on the ground that it would be out of place at the *Λήναια* in January. But the early crops of rye and barley require heat in March and April, and few farmers would wish for a north wind at such a time. However we take the line, it is unsatisfactory, and it is not improbable that Hamaker is right in reading ἄττα γ' ἔστι πρῶα. It is the young blades first appearing above the ground that most require rain. According to schol. V πρῶα means οἱ μὴ πρὸ καιροῦ σπαρέντες. If βόρειον is correct it may be a hypocoristic form (Briel), or perhaps πνεῦμα is to be supplied.

πρῶα: this word must be distinguished from πρῶμον 'quod ante suum tempus maturescit' (Kock on *Frg.* 373).

266. 'I wonder what has come to our comrade of this house that he does not come hither and appear before our throng. In the old days, at any rate, he was no laggard, but he used to lead us, singing some snatch of Phrynichus, for the man is devoted to music.'

τὸ χρήμα is a favourite phrase with Euripides, e.g. *HF.* 525.

οὐκ τῆς οἰκίας: cp. line 526 τὸν ἐκ θήμετέρου γυμνασίου, *Plut.* 435 ἡ καπηλὶς ἦκ τῶν γειτόνων, *Nub.* 1065 οὐκ τῶν λύχνων, *An.* 13, *Eccl.* 491 ὅθενπερ ἡ στρατηγὸς ἐστὶ, *Nub.* 37 δάκνει με δῆμαρχός τις ἐκ τῶν στρωμάτων.

267. **πρός**, *coram*; *Ach.* 629 οὐπω παρέβη πρὸς τὸ θέατρον λέξων (*Schol. Praep.* p. 169), *Eq.* 710 πρὸς τὸν δῆμον.

268. For οὐ μὴν . . γε see line 231 n.

ἐφολκός, 'a laggard'; *Aesch. Suppl.* 206 καὶ μὴ πρόλεσχος μῆδ' ἐφολκὸς ἐν λόγῳ | γένη. The passive meaning (ἐφελκόμενος schol. R) is not found elsewhere, but cp. ἐφολκίς, ἐφόλκιον.

The other meaning, 'seductive,' is more common; Thuc. iv. 108 τοῦ Βρασίδου ἐφορκὰ λέγοντος. In Herod. iii. 105 οἱ ἐπελκόμενοι = 'the laggards.' For the origin of the metaphor cp. Eur. *HF*. 631 ἄξω λαβῶν γε τούσδ' ἐφορκίδας χερσίν, | ναῦς δ' ὡς ἐφέλω.

269. ἡγέιτ' ἄν: this frequentative use passed into Attic Comedy from the Ionic dialect (*Nub.* 1385, *Ran.* 948, 950, 960-1, *Av.* 1288, *Pax* 70, *Plut.* 982, 1140, *Telecl.* 1. 7, *Eupol.* 208. 2. The *locus classicus* is *Lys.* 510 seqq., where there are 7 instances). The earliest instances in Attic are Soph. *Philoct.* 290 αὐτὸς ἄν τάλας | εἰλυόμεν δύστηνος, 443 δς οὐκ ἄν εἴλετ' εἰσάπαξ εἰπεῖν ὅπου | μηδεὶς ἐφῆ 'never used to choose,' where, as in line 279, there is an opt. of indefinite frequency in the relative clause. This construction is not found in Homer (except in two doubtful passages, viz. *Od.* ii. 104 and xviii. 263), Pindar, or Aeschylus; and only once in Euripides (*Phoen.* 401; *Ino Frg.* 18 Dind. is doubtful), and Thucydides. In the 50 Aristophanic instances the imperf. is twice as common as the aor. (Seaton *Class. Rev.* 1889). The connexion between the conditional and the iterative is clearly seen in line 279, and *Ran.* 1022 τοὺς Ἑπτ' ἐπὶ Θήβας· | ὃ θεασάμενος πᾶς ἄν τις ἀνὴρ ἡράσθη δάιος εἶναι (Coenen *de usu part. cond. ap. Aristoph.* p. 25). In fact the iterative is only the potential optat. transferred to past time. So in *Eq.* 1350-3 εἰ δύο λεγοίτην . . παραδραμῶν ἄν ᾤχετο, the distinction between the condit. and the iterat. is not obvious.

Goodwin's explanation (*MT.* § 249) is slightly different. He looks upon the iterative as an extension of the potential indic. with ἄν. So ἡγέιτ' ἄν 'he would have led (under some past circumstances)' became 'he would have led (under all circumstances).' The aor. of iteration is rarer, and denotes something momentary, as in Soph. *Philoct.* 443 momentary choice.

ἄδων Φρυγίχου: sc. μέλος, an usual ellipse; cp. line 1225 n.

ἀνὴρ: ἀνὴρ is almost a pronoun in such cases; cp. σοφὸς μὲν ἀνὴρ, τῆς δὲ χειρὸς οὐ κρατῶν (of Themistocles, Cobet *Mnem.* ii. p. 414), *Vesp.* 285, 918, *Ach.* 479, *Nub.* 1031. Elsewhere 'quasi fulcrum adjectivo additum est' (vBamberg *de Raven.* p. 15); *Eq.* 178 γίγναι . . ἀνὴρ μέγιστος, 765, 873, 1208, *Plut.* 209: similar is its use with a substantive, *Ach.* 688 ἀνδρα Τιθωνόν, *Thesm.* 149 ποητὴν ἀνδρα, *Ran.* 858 λοιδορεῖσθαι δ' οὐ πρέπει | ἀνδρας ποητὰς ὥσπερ ἀρτοπώλιδας, cp. *Vesp.* 360 n. There is an amusing instance of this idiom in line 923 n.

270. 'In my opinion, sirs, we ought to summon him forth

with a song, and, perhaps, when he hears my lay, his delight will make him creep forth.'

μοι δοκεῖ στάντας: Herod. iii. 62 νῦν ὦν μοι δοκεῖ μεταδιώξαντας τὸν κήρυκα ἐξετάζειν, Xen. *Anab.* iii. 2. 1 ἔδοξεν αὐτοῖς προφύλακας καταστήσαντας συγκαλεῖν τοὺς στρατιώτας (Cobet); see further Blaydes on *Plut.* 287 and *Eq.* 1312. In this idiom ἡμᾶς is left out; cp. *Eq.* l.c., and hence in Thuc. iii. 30 ἡμᾶς must be ejected (see Cobet *Mnem.* viii. p. 130).

271. ἦν τί πως in sense approaches to ἵνα, 'in the hope that.' *πως* or *που* are always present in Comedy except in *Ran.* 644 σκόπει νυν ἦν μ' ὑποκινήσαντ' ἴδης, and *Vesp.* 1409 ἦν τί σοι δόξω λέγειν, where the ellipse is slightly different (see n.); cp. *Nub.* 535 ζητοῦς' ἦλθ', ἦν που 'πιτύχη κτλ., Eur. *Andr.* 44 εἰς ἀνάκτορον | θάσσω τόδ' ἐλθοῦς' ἦν με κωλύση θανεῖν (Sobol. *Synt.* p. 49, Coenen *de usu partic. cond. ap. Aristoph.* p. 42). In line 819 θήρῶν εἰ πῶς μοι κομίσαιο may be defended on the analogy of such passages, εἰ after ποθῶ being similar to ἦν after ζητοῦς' in *Nub.* l.c.; similar is Plaut. *Rud.* 879 *verum tamen ibo, ei advocatus ut siem, | si qui mea opera citius addici potest.*

272. ἐρπύση: from Epic ἐρπύζω. This aor. is found elsewhere in Comedy only in the compounds καθείρπυσεν *Ran.* 485 (trimeter), *Eccl.* 398 παλείρπυσεν (trimeter).

273. 'I wonder why the old man does not vouchsafe his presence before the gate, hearkening to our appeal. Can it be that he has lost his shoes or knocked his toe somewhere in the dark? and so his poor old ankle is inflamed?'

ἄρα: in a question of anxiety, 'I wonder why'; line 143 n.

ὑπακούει: (1) 'to respond' in the sense of 'to comply.' It is generally used of an inferior responding to a call; *Nub.* 360, *Ach.* 405, *Lys.* 878, *Eccl.* 515, mostly of a porter answering a knock, Plato *Phaedo* 59 E ὁ θνητὸς ὅσπερ εἰώθει ὑπακούειν. It is used here as in *Pax* 785. In fact, Philocleon is expected to act like the boor (ἄγροικος) in Theophr. *Char.* iv who is <δεινός> κόψαντος τὴν θύραν ὑπακοῦσαι αὐτός: (2) 'to speak in reply,' Soph. *Philoct.* 180 Ἀχὼ τηλεφανῆς πικραῖς οἰμωγαῖς ὑπακούει (Brunck: codd. ὑποκεῖται), Hom. *Od.* iv. 283, x. 83. ἐπακούειν means 'to hearken to,' as the gods to prayers, *Av.* 205, *Eq.* 1080; or (2) 'diligenter et attente et lubenter audire aliquid,' cp. Kock ad *Nub.* 263.

274. μῶν introduces a question suggesting doubtfully an answer to a preceding question; cp. *Nub.* 315. It is followed by ἦ elsewhere only in *Ach.* 329.

μῶν ἀπολώλεκε κτλ. : an instance of μεταβολή κατ' ἥθος : line 273 is Tragic, and recalls Aesch. *Pers.* 636 ; line 274 is a Comic μεταβολή, emphasised by a change of metre (Zieliński *Glied.* p. 334). A good instance of a μεταβολή κατ' ἥθος within the same period is *Pax* 801, where, in consequence, the metre cannot change, viz. χορὸν δὲ μῆχῃ Μόρσιμος. There is a similar μεταβολή κατὰ ῥύθμον in (1) *Ach.* 1156 from ionics into iamb.-trochaics, viz. ὃν ἔτ' ἐπίδοιμι τευθίδος : (2) *Nub.* 563 from Eupolideans into dactyls : (3) *Eq.* 328 from trochaics into dactyls.

277. γέροντος ὄντος : for the pathetic παρήχησις, which Aristophanes seems to have affected, cp. *Ach.* 222, *Vesp.* 1384, *Av.* 1256, *Eccl.* 323 (vBamberg *de Raven.* pp. 35-6, Lobeck ad Soph. *Aj.* p. 108, *Paralip.* p. 53, Holzinger *de verb. lusu* p. 30).

279. κύπτων . . οὔτω : of course, they imitate his action. οὔτω does not mean 'merely' (Graves). 'With an obstinate stoop of his head he would mutter "boil stones into soup"' (AJChurch).

κύπτειν of a gloomy unbending judge, *Ran.* 804 ἐβλεψε δ' οὖν ταυρηδὸν ἐγκύψας κάτω, *Eccl.* 863 ὁμός' εἰμι κύψας 'I will go bald-headed for him,' *Frg.* 395 ὡς εἰς τὴν γῆν κύψασα κάτω καὶ ξυννεοφυῖα βαδίζει : (2) sometimes a sign of modesty, <Lucian> *Amor.* (*Com. adesp.* 366) 44 ἀπὸ τῆς πατρώας ἐστίας ἐξέρχεται | κάτω κεκυφώς καὶ μηδένα τῶν ἀπαντῶντων ἐξ ἐναντίου προσβλέπων (viz. κούδέν' ἐξ ἐναντίου | προσορῶν Kock) : or (3) of arrogance (ὑπερηφανία), Theophr. *Char.* xxv <δεινός> ἐν ταῖς ὁδοῖς πορευόμενος μὴ λαλεῖν τοῖς ἐντυγχάνουσι, κάτω κεκυφώς : or (4) of grief, Euphron l. 27 ἐκυπτον οἱ παρόντες ἀποβολῇ 'were down in the mouth' : or (5) of laziness, Herond. iii. 41 τοῦ τέγεος ὑπερθε τὰ σκέλεα τείνας | κάθηθ' ὅκως τις καλλίης κάτω κύπτων : or finally (6) of thought, Epicr. 11. 21 κύψαντες χρόνον οὐκ ὀλίγον διεφρόντιζον.

280. λίθον ἔψεις : there are many proverbs of a similar connotation, e.g. τράγον ἀμέλγειν (Kant's 'to milk a he-goat while another holds a sieve'), νεκρὸν μαστίζειν, δίκτυον φυσᾶν, γυργαθὸν [a basket] φυσᾶν, σπόγγω πάτταλον κρούειν, ὄνου πόκαι, πλίνθον πλύνειν, ἀσκὸν [or ῥον] τίλλειν, χύτραν ποικίλλειν, εἰς κοπρῶνα θυμιᾶν, ἐν Αἴδου σχοινίον πλέκειν (Photius and Suidas), Ὀκνου πλοκαί (*Ran.* 186 Kock), χαμαὶ ἀντλεῖν, θάλασσαν ἀντλεῖν, εἰς πῦρ ξαίνειν (Zenob. v. 27), κατὰ πετρῶν σπείρειν, εἰς οὐρανὸν τοξεύειν, Αἰθίοπα σμήχειν (Diogen. i. 45); cp. Cratin. 17 πρὸς τὸν οὐρανὸν σκιαμαχεῖν, and Shakespeare

Tempest III. iii. 63 'wound the loud winds, or with be-mock'd-at stabs Kill the still-closing waters.'

281. 'He may have been troubled on account of yesterday's man who sought to slip through our fingers with his fetches, and who said "I always loved Athens" . . ; and so he lies a-bed, perchance of a fever.'

τάχα δ' ἂν: to be taken solely with ὀδυνηθείς. Plato *Phaedr.* 265 B ἴσως μὲν ἀληθοῦς τινος ἐφαπτόμενοι, τάχα δ' ἂν καὶ ἄλλοσε παραφερόμενοι μυθικόν τινα ὕμνον προσεπαίσαμεν Ἑρωτα. As in this passage ἂν goes with partic. only, and the sense is τάχ' ἂν παρεφερόμεθα καὶ προσεπαίσαμεν, so here τάχ' ἂν ὀδυνηθείς may be expanded into τάχ' ἂν ὠδυνήθη καὶ κεῖται 'he may, perhaps, have been pained.' The fact κεῖται is certain, it is the cause that is doubtful. So in *Eq.* 1251 σέ δ' ἄλλος τις λαβὼν κεκτῆσεται, | κλεπτῆς μὲν οὐκ ἂν μᾶλλον εὐτυχῆς δ' ἴσως (sc. ὦν) 'it is certain that another shall possess you: it is doubtful whether this other will be a greater thief.' So Stahl (*QG.* p. 20) explains some apparent instances of ἂν with the fut. indic., viz. *Thuc.* ii. 80. 1, Plato *Apol.* 29 c, *Isaeus* xi. 89 ἐξ ὧν ἂν διαβάλλοντες πλεον ἔχειν δυνήσονται: the partic. expresses what may happen; the fut. what will certainly result in any case. Similar cases of past possibility are *Soph. OT.* 523 ἀλλ' ἦλθε μὲν δὴ τοῦτο τοῦνειδος τάχ' ἂν | ὀργῇ βιασθέν, *OC.* 964 θεοῖς γὰρ ἦν οὕτω φίλον | τάχ' ἂν τι μνηλίσουσιν εἰς γένος πάλαι, where τάχ' ἂν could go equally well with the participle (see Goodw. *MT.* § 214, Shilleto on *de FL.* 147 cr. n.). Graves states boldly 'ἂν cannot go with the partic.,' but his reference to Goodw. *MT.* § 224 shows that he has confused this construction with the attraction of ἂν to the particip. in a conditional sentence, such as λέγοντος ἂν τινος πιστεῦσαι οἴεσθε *Dem.* 71. 3. See further Coenen *de usu partic. condit. ap. Aristoph.* p. 29. For τάχα δ' ἂν . . ἴσως cp. *Timocl.* 14. 2 τυχὸν ἴσως.

χθιζινόν: *Ran.* 987 ποῦ τὸ σκόροδον τὸ χθιζινόν; Blaydes quotes *Lucian Icarom.* 29 ὁ χθιζὸς οὗτος ξένος.

283. φιλαθῆναιος: cp. line 40 n. Such phrases were but too familiar to the ears of Athenian dicasts; cp. *Eq.* 732, 946, 1341.

ἦν: he said 'all my life I was a patriot, and I was the first to tell you what was going on at Samos.' This explains the difference of moods: the imperf. of the *oratio recta* is never changed to the opt. in the *oratio obliqua* (Goodw. *MT.* § 672).

Goodwin (§ 674) thinks that the imperf. here represents the pres. of the direct form, as it does elsewhere in a few cases where 'the context makes it clear that the tense represented is not an

imperfect,' e.g. Xen. *Anab.* iii. 1. 2. In the latter passage there is no possibility of doubt, but here there is nothing to show that ἦν might not be ἦ of *orat. recta*. For a similar instance see line 1095 n. The aor. would be a more suitable tense in *orat. recta*, but it is well known that as εἶμι has no aor. the imperf. has to do duty for it; cp. οὐ μὴ δύνατος ᾧ in Plato *Phil.* 48 D.

284. Σάμω: the revolt of Samos (for which see Grote v. p. 289, Plut. *Pericles* 28, Thuc. i. 115, viii. 76, Holm *Gr. Gesch.* ii. p. 224 ET., Gilbert *Beiträge* p. 41; it cost the state 1404 talents, *CIA.* 177) so shattered the Athenian confederacy that a new assessment of tribute had to be made, and a new arrangement of provinces.¹

After the reconquest of Samos, the land was taken from the inhabitants and dedicated to the Attic gods and heroes (cp. ὄρος τεμένους ἐπωνύμων Ἀθηνῆθεν, *Bulletin de l'école française d'Ath.* i. p. 231, Dittenb. *Syll.* i. p. 84 n. 13). Schol. V relates that when the Samians heard that Pericles was preparing a fleet to sail against them μηχανήν τινα κατεσκεύασαν κατ' αὐτῶν, ἦν μαθόντες Ἀθηναῖοι ὑπὸ τινος Καρυστίωνος ἐφυλάξαντο, καὶ Σαμίους μὲν κακῶς διέθηκαν, τὸν δὲ Καρυστίωνα ἐτίμησαν σφόδρα μετὰ τοῦ γένους καὶ τῆς αὐτῶν πολιτείας ἡξίωσαν. But, here, the Patriot is only a type, and his service during the revolt only one of the usual pleas heard daily in the Athenian law-courts. vanLeeuwen quotes from Eupol. *Frg.* 154 some lines about Hipponicus, viz. ἐκεῖνος ἦν φειδωλός, ὃς ἐπὶ τοῦ βίου | πρὸ τοῦ πολέμου μὲν τριχίδας ὠψώνησ' ἅπαξ, | ὅτε τὰν Σάμω δ' ἦν, ἡμιωβολίου κρέα. The revolt of Samos had a serious influence on the development of Comedy. The alarm at Athens was so great that a law was passed (in the archonship of Morychides) forbidding Comic poets κωμῳδεῖν τὴν πόλιν καὶ τὸν δῆμον (*Ach.* 63, schol. *ibid.* 68, Müller-Strübing in *Deutsch Philol.* Suppl. B iv. p. 43, Lübke *Obs. Crit.* pp. 6-8, Bergk *de rell. com. Att.* p. 142, Cobet *Obs. Crit.* p. 9).

διὰ . . τοῦτον: for the epanalepsis cp. line 742 n. δέ is resumptive.

286. 'But awake, arise, and gnaw not thy heart thus, nor be vexed'; a conscious bathos.

ἀνίστασο: but ἀνίστω Aesch. *Eum.* 133. In Tragedy such

¹ Henceforth, the Carian cities were reckoned with the Ionian, and the empire was divided for purposes of taxation into the provinces Ionia, τὰ ἐπὶ Θράκης, νῆσοι, Hellespont. The Carian and Ionian cities were lumped together on account of the fact that a very large number of them had revolted, and were never reconquered (Löschcke *de titulis aliquot Att. quaest. histor.* p. 11, Hermann-Thumser *Staatsalt.* p. 674).

uncontracted forms are the rule (Ruth. *NP.* p. 464), but in Aristophanic trimeters there is but one uncontracted form, viz. ἀνίστασο, which occurs at the beginning of the line, with the *o* elided, in *Thesm.* 236, 643, *Lys.* 929, and at the end in *Vesp.* 998. δύνασαι *Ach.* 291 (Chor.), ἐπίστασαι *Eq.* 690 (Chor.) prove nothing. ἴστω occurs in *Eccl.* 737, ἐπρίω *Vesp.* 1440, πρίω *Ach.* 34. πρίασο in *Ach.* 870 is spoken by a Boeotian. Moeris (see Hatzidakis *Neugr. Gram.* p. 293) states ἀνίστω Ἀττικοί· ἀνίστασο Ἑλληνικοί (see further Kühner-Blass *Gram.* ii. p. 527).

287. ἔσθις, 'do not worry yourself to death'; cp. line 778, *Lys.* 687 αὐτόδαξ ὠργισμένων, *Diph.* 43. 17 τὰ θ' αὐτοῦ σπλάγχν' ἕκαστος ἐσθίει, Alcaeus *Com.* 36 ἔδω δ' ἑμαυτὸν ὥσπερ πουλύπους <πόδα>, *Plaut. Truc.* 587 *quisnam illic homo est, qui ipsus se comest, Tristis, oculis malis? animo hercle homost suo miser Quisquis est.* All such metaphors are based on *Hom. Il.* vi. 202 δν θυμὸν κατέδων. δάκνειν is differently used in *Ran.* 43 καίτοι δάκνω γ' ἑμαυτὸν ἀλλ' ὅμως γελῶ 'bite my lips,' and *Nub.* 1369 ὅμως δὲ τὸν θυμὸν δακὼν ἔφην 'swallowing my wrath' (cp. *Hom. Od.* i. 381 ὁδὰξ ἐν χεῖλεσι φύντες), but δακεῖν τὴν καρδίαν line 375 is like the present passage.

288. παχύς, 'man of substance'; *Pax* 639 τῶν δὲ συμμάχων ἔσειον τοὺς παχεῖς καὶ πλουσίους—cp. 'bloated aristocrats'; (2) in *Eq.* 1139 τούτων δς ἂν ἦ παχύς | θύσας ἐπιδειπνεῖς there is a *double entente*. This is an Ionic use; cp. *Herod.* v. 30, vi. 91. Müller-Strübing¹ (*Hist. Krit.* p. 546) has suggested, with some probability, that the aristocrat here mentioned is Thucydides, who had been general in Thrace in 425-4 B.C. This appointment (through Cleon's influence, according to Müller-Strübing) may have been criticised in a well-known passage of the *Acharneis* (601 seqq.), viz. νεανίας οἷους σὺ διαδεδρακότας | τοὺς μὲν ἐπὶ Θράκης μισθοφοροῦντας τρεῖς δραχμὰς | Τισαμενο-φαινίππους Ίανουργιπαρχίδας, where the name of the historian is possibly concealed under the title 'son of Hipparchus,' Thucydides having been connected by birth with the Peisistratidae (Müller-Strüb. *op. cit.* pp. 538-9), but it is far more probable that the allusion in that passage is to Hippocrates (Gilbert *Beiträge* pp. 164-5). See further line 1301 n. For the wealth of Thucydides see *Thuc.* iv. 105, *Grote* v. p. 275. For the motives of Cleon in prosecuting the Thracian sympathisers of Brasidas see Gilbert *op. cit.* p. 198.

προδόντων: *Grote* (vi. pp. 191 seqq.) thinks that treachery is hardly too strong a term to apply to the misconduct of Eucles

¹ Müller-Strübing was anticipated in this suggestion by the poet Gray.

and Thucydides in losing Amphipolis. For a different view see Classen *Thuk.* vol. iv App.

τὰπὶ Θράκης, 'adjacent to' (Thuc. i. 56. 2 Classen, id. v. 34. 1 Λέπρεον . . . κειμένην ἐπὶ τῆς Λακωνικῆς καὶ τῆς Ἡλείας. With the dat. it would mean 'protecting' or 'commanding,' Herod. vii. 6 αἱ ἐπὶ Λήμνῳ ἐπικείμεναι νῆσοι, if this text is right. If ἐπὶ means 'towards' it bears a sense that does not occur elsewhere in Aristophanes (Bachm. *Conj.* p. 67). ἐπὶ Θράκης is used (1) *absolutely*, ἀπεστὶν ἐπὶ Θράκης *Lys.* 103, *Ach.* 602; (2) τὰ ἐπὶ Θράκης χωρία *Pax* 283; (3) τὰ ἐπὶ Θράκης *Av.* 1369, cp. also Aeschin. ii. 9 τὸν ἐπὶ Θράκης τόπον. Leaving out the possible *double entente* line 808, ἐπὶ is used in the sense of 'adjacent to' in but one other phrase in Aristophanes, viz. *Eq.* 1312 καθῆσθαι ἐπὶ τῶν σεμνῶν θεῶν 'in the temple of' (Sobol. *Praep.* p. 165). The 'Thracian border' meant the Greek colonies that fringed the coast of Thrace. 'Thucydides does not happen to use the expression of any place east of Thasos, but that it might have been used of any place on the Thracian coast is shown by Herod. vi. 33 εἰσὶ δὲ ἐν τῇ Εὐρώπῃ αἶδε τοῦ Ἑλλησπόντου· Χερσόνησός τε . . . καὶ Πέρινθος καὶ τὰ τεῖχεα τὰ ἐπὶ Θρηάκης, καὶ Σηλυμβρίῃ τε καὶ Βυζάντιον' (Forbes, Thuc. i. glossary p. 162).

289. ὅπως: this independent ὅπως sentence was introduced into literature by Aeschylus and developed by Aristophanes. 'The peculiarity in Aristophanes is the weakening of the future to a mere imperative, as is shown by the combination with the imperative (Weber). This fut. is familiar not mild' (Gildersl. *AJP.* iv. pp. 440 seqq.). This construction is found 42 times in Aristophanes, but only once in Aeschylus, Sophocles, and Euripides respectively (*AJP.* vi. p. 72), 9 times in Demosthenes, and 13 times in Plato.

ἐγχυτρίεις: *Ran.* 1190:—

ὅτε δὴ πρῶτον μὲν αὐτὸν γενόμενον
χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστράκῳ
ἵνα μὴ κτραφεῖς γένοιτο τοῦ πατρὸς φονεύς.

So schol. R ἀποκτενεῖς· μετενήνοχεν δὲ ἀπὸ τῶν ἐν ταῖς χύτραις ἐκτιθεμένων βρεφῶν, but according to Steph. Byz. "Ἡραία . . . ὀρύξαντες τάφους χύτρας εὗρον καὶ ὀστᾶ, and schol. Platon. 336 Bekk. ἔλεγον δὲ καὶ βλάψαι [θάψαι Lobeck *Aglaoph.* p. 632] καταχυτρίσαι, ὡς Ἀριστοφάνης, it was a general word for 'to bury.' It is said (by schol. V) to have been used in the former sense by Aeschylus (*Frg.* 122) and Sophocles (*Frg.* 489). Such a pot is mentioned in *Thesm.* 509 (of a supposititious

child) τὸ γὰρ ἦτρον τῆς χύτρας ἐλάκτισεν. See further Herod. i. 113, Meier u. Schömann *Ant. Gr.* i. p. 517. There is also a play on χύτρα, a cooking utensil, thus carrying on the double sense of ἔσθιε and παχύς (Holzinger *de verb. usu* p. 49); 'we 've got a fat traitor from Thrace to pop in our pot' (AJChurch).

290. ὕπαγε, 'en avant.' Eupol. 79 σὺ δ' ὕπαγ' εἰς τοῦμπροσθεν, *Ran.* 174 ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ, Eur. *Cycl.* 52 ὕπαγ' ὦ ὕπαγ' ὦ κεράστα: (2) generally 'to make one's self scarce,' *Nub.* 1298, *Av.* 1017 ὑπάγοιμί τᾶρ' ἄν, *Thesm.* 956. The attendants have left the old men in the lurch, and ὕπαγε is a piteous appeal to them to come back, and guide them again.

291 seqq. Aristophanes uses the *Ionic a minore* metre only in parodies. The whole of this system is in the style of Alcaeus, or the end of Aeschylus's *Supplices*. It is a parody, like the whole Parodus, and follows a Pindaric motif. It is not a choral ode, like *Nub.* 805-12, 945-56, which are composed after the manner of the Anacreontic poem to Artemon (*Frg.* 21 Bergk), with anaclastic choriambics and diambics (vWilam. *Isyllos v. Epidaur.* p. 135).

291. 'Well then, wilt thou be willing, father, if I ask thee a favour?' 'Certainly my boy; but tell me what pretty thing thou wishest me to buy? I guess thou wilt surely say knuckle-bones.'

ἐθελήσεις: a pregnant use of 'to be willing' not unknown to readers of Dickens. The omission of χαρίσασθαι is not strange in vulgar speech; see lines 106 n. and 118 n. It is certainly not stranger than *Ran.* 1279 εἰς τὸ βαλανεῖον βούλομαι. The humour of the present *canticum* lies in the extraordinary mixture of vulgarity and lyric *afflatus*.

293. εἰπέ seldom occurs parenthetically in an interrogation except in the phrase εἰπέ μοι: the most remarkable exceptions being *Eq.* 109, 142, 1202 (only in the phrase εἶπ', ἀντιβोलῶ), and *Nub.* 900, *Pax* 118 (which are excused by the metre). In *Eq.* 741 all MSS. but R (which gives εἰπέ μοι νυν) have εἰπέ νυν, but μοι is probably correct. As to position, εἰπέ μοι is placed before the question 26 times, and after it 12 times (see Kock on *Eq.* 741, and vBamberg *de Raven.* p. 16). Neither Kock nor vBamberg has mentioned *Eq.* 1361 τοῦτον τί δράσεις, εἰπέ, τὸν ξυνήγορον; which is exceptional, both on account of the position of εἰπέ, and of the omission of μοι.

295. ἀστράγαλοι, 'knuckle-bones,' were mostly made of the ankle-bones of lambs or sheep. Those of the antelope

(δορκάδες or δορκαλίδες Herond. iii. 19) were especially prized. They were commonly used in the game ἀρτιασμός: Plato *Lysis* 206 E οἱ δὲ τινες τοῦ ἀποδυτηρίου ἐν γωνίᾳ ἡρτίαζον ἀστραγάλοις παμπόλλοις, ἐκ φορμίσκων τινῶν προαιρούμενοι. *astragali* were sometimes given as school-prizes; *Anthol. Pal.* vi. 308 νικήσας τοὺς παῖδας, ἐπεὶ καλὰ γράμματα ἔγραψεν, | Κόνναρος ὀγδώκοντ' ἀστραγάλους ἔλαβεν (Beck.-Göll. *Charik.* ii. p. 41). 'Pitch-and-toss' with *astragali* was called τρόπα (= ἡ εἰς βόθυνον ἐκ διαστήματος βολή schol. Platon. 320); sometimes ἄκυλοι were used. A similar game called ὦμιλλα (Eupol. 250) was played with κάρνα. For πεντελιθίζειν see *Dict. Ant.* ii. 759 b. The miching schoolboy of Herond. iii finds these dissipations unexciting, and prefers χαλκίζειν among προῦνικοι ('porters') and δρηπέται.

δήπουθεν: a favourite word in Attic Greek, occurring in *Pax* 1019, *Av.* 187, *Plut.* 140. Themistius 'inter delicias Atticionum numerat τὸ δήπουθεν καὶ τὸ κάπειτα καὶ τὸ Διοσκόρω, Or. xxi. 253 D' (Lobeek *Phryn.* p. 212, Schmid *Att.* i. p. 184).

297. μὰ Δί', ἀλλά: shortened to μάλλά in stichomuthic passages, e.g. *Ran.* 103 μάλλὰ πλεῖν ἢ μαίνομαι (Kühner-Blass *Gram.* i. p. 219).

παππία: Xenarch. 4. 13 seqq. αὐται βιάζονται γὰρ ἐξέλκουσί τε | τοὺς μὲν γέροντας ὄντας ἐπικαλούμεναι | πατρίδια, τοὺς δ' ἀπφάρια, τοὺς νεωτέρους, cp. Herond. iii. 79 τατᾶ, v. 69 τατία (= 'mamma'). For a hiatus before or after an interjection cp. *Nub.* 1165 ὦ τέκνον, ὦ παῖ, | ἔξελθ' οἴκων, and Kühner-Blass *Gram.* i. p. 196.

ἡδίων: Lucian *bis accus.* 20 τὴν εὐδαιμονίαν ζητοῦντας ἐν τῷ μέλιτι καὶ ταῖς ἰσχάσι, Julian *Ep.* xxiv Ἀριστοφάνει μὲν οὖν δοκεῖ εἶναι πλὴν μέλιτος τῶν ἄλλων γλυκύτερον τὰς ἰσχάδας καὶ οὐδὲ τοῦτ' ἀνέχεται τῶν ἰσχάδων εἶναι γλυκύτερον ὥς αὐτὸς ἐπικρίνας λέγει. Cobet suggests that Aristophanes's line was πλὴν μέλιτος οὐδὲν γλυκύτερον τῶν ἰσχάδων (*Mnem.* ix. p. 55), Kock οὐδὲν γὰρ ὄντως γλυκύτερον τῶν ἰσχάδων (*Frg.* 586). Attica was famous for figs (schol. Theocr. i. 147 ἀπ' Αἰγίλῳ ἰσχάς), which were considered her emblem, cp. Alexis 117 εἰσέβαινον ἰσχάδες, τὸ παράσημον τῶν Ἀθηνῶν: still the best came from Rhodes (Beck.-Göll. *Charik.* ii. p. 333). For the short penult (ἡδίων) cp. *Eq.* 1263 κάλλιον, Herond. ii. 91 Μίνως . . οὐκ ἂν βέλτιον διήτησε and Kock on Alexis 25. 6.

298. εἰ . . γε: the γε is due to the ellipse *πριαμην*. When the verb in the apodosis is omitted, there is nearly always a γε in the protasis (Sobol. *Synt.* p. 136). The only exceptions

are *Nub.* 267, *Vesp.* 486 (where there is an elliptical γε elsewhere in the sentence), *Pax* 907, *Eccl.* 390 (?). So after *πρὶν* (*Sobol. Synt.* p. 143). For instances like the present see *Plut.* 221, 924, 983, 1180, *Nub.* 108, *Ach.* 137, 966, *Av.* 440, 585 (*Coenen de usu partic. condit. ap. Aristoph.* p. 88). At least one word must intervene between εἰ and γε: hence *Pax* 712 οὐκ εἴ γε κυκεῶν ἐπιπίοις must be corrected to κυκεῶνά γε.

300. 'Out of this wretched pittance three of us must have our barley-meal and firing and "kitchen" and yet you ask me for figs!'

μισθαρίου: ὡς τριωβόλου τοῦ δικαστικοῦ ὄντος (schol. R); cp. τριώβολόν γ' ὅσουπερ ἡλιάζομαι *Phryn. Com.* 63, and *Excursus* II.

301. τρίτον, 'with two others,' a common construction in prose from the time of Herodotus (e.g. iv. 113 δευτέρην αὐτήν).

ἄλφιτα, 'barley-flour,' was the proverbial 'bread and cheese'; cp. *Eq.* 1359, *Pax* 636, *Nub.* 106 ἀλλ' εἴ τι κήδει τῶν πατρώων ἀλφίτων.

ὄψον: the Scottish 'kitchen,' viz. anything eaten with bread, e.g. salt, olives, cheese, vegetables, figs, myrtleberries, nuts, etc., but in later times it was restricted to the chief Athenian dainty—fish (*Böckh-Fränkel Staatsh.* i. p. 127, *Athen.* vii. 276 E). Thus in Mod. Greek the ordinary word for fish is ψάρι (=ὀψάριον).

302. σῦκά μ' αἰτέῖς: treated as a proverb by Photius 541. 19 and others. If it meant, in later days, *τρυφᾶν*, this signification must have originated in a time like the present, when Attica was devastated, and the farms were a wilderness. *Lucian de merc. cond.* 24 σαντω δὲ δοκεῖς τρυφᾶν ὅτι ἔστι σοι τῶν ἰσχάδων ἀφθόνως ἐντραγεῖν. In *Hippoxax Frg.* 35 figs are the dish of bankrupts, viz. κατέφαγε δὴ τὸν κλῆρον ὥστε χρή σκάπτειν | πέτρας ὀρείας, σῦκα μέτρια τρώγων, | καὶ κρίθινον κόλλικα [a roll], δούλιον χόρτον. The proverb in *Antony and Cleopatra* i. ii. 32 'I love long life better than figs' is equally enigmatic in its origin.

305. καθίστη: from this passage we can see that the Archon need not summon a court, if he did not wish. Consequently, we may infer that the formation of the courts out of the various sections (see <*Arist.*> *Ath. Pol.* 63. 1) does not go back beyond Eucleidean times (cp. line 240 n., vBamberg *Hermes* xiii. p. 505, *Fränkel Geschworenenger.* pp. 7, 99, 106, *Böckh-Fränkel Staatsh.* i. p. 301, and *Gilbert Staatsalt.* i. p. 376). The magistrate in this passage need not be the ἀρχων

ἐπώνυμος (as Lipsius in Meier u. Schömann *Att. Proc.* p. 157, vBamberg l.c. assume), but the Archon assigned to each *phyle*, or even the secretary of the Thesmothetae, cp. <Arist.> *op. cit.* 63 τὰ δὲ δικαστήρια κληροῦσιν οἱ θ' ἄρχοντες κατὰ φυλάς, ὁ δὲ γραμματεὺς τῶν θεσμοθετῶν τῆς δεκάτης φυλῆς (Herrmann-Thumser *Staatsalt.* p. 543 n.).

306. ἔχεις ἐλπίδα: a line borrowed from some tragedy, probably from the scene in the *Theseus* of Euripides, which Aristophanes parodies below, line 312. πόρος is coupled with ἐλπίς in Eur. *HF.* 80 νῦν οὖν τίν' ἐλπίδ' ἢ πόρον σωτηρίας | ἐξευμαρίζεις; At πόρον the boys recall a passage in a dithyramb of Pindar, describing the crossing of the Hellespont by Xerxes (Bergk 189) πανδαμεὶ τοὶ μὲν ὑπὲρ πόντιον "Ἑλλας πόρον ἱρόν (schol. V πανδείμαντοι), and give an unexpected turn to the quotation from Euripides; 'Father, if the Archon say, That the court won't sit to-day—O, my father, should not we Then in "Straits of Helle" be?' (Rogers). There is a similar unexpected turn in *Av.* 1247 μέλαθρα μὲν αὐτοῦ καὶ δόμους—'Αμφίονος (Aesch. *Frg.* 160), where the humour of 'Αμφίονος lies in its pointlessness. Hermann corrected the passage from Pindar thus: τὰν δέλματο μὲν κτλ.

308. ἱρόν: this form is required by the metre in *Eq.* 301 (trochaics), *Thesm.* 1068, *Ran.* 1525 (anap.), cp. Speck *de Epic. etc. form. ap. Com. usu* p. 26. Dindorf was in error in printing ἱρόν in Tragic iambs, as it is well known that this form is never required by the metre.

309. ἀπαπαῖ: so with single π *Ran.* 57.

311. ὀπόθεν: *Eq.* 1292, *Plut.* 534, *Eupol.* 352 μισῶ δὲ καὶ τὸν Σωκράτην, τὸν πτωχὸν ἀδολέσχην, | ὃς τὰλλα μὲν πεφρόντικεν, ὀπόθεν δὲ καταφαγεῖν ἔχοι, τοῦτου κατημέληκεν.

312. 'O hapless mother, why did'st thou bear me?' 'To give me the bother of your keep.'

τί με δῆτα: Aristophanes never separates δῆτα from τί except by the enclitic με: for in *Nub.* 403, *Av.* 969, *Lys.* 1103 δῆτα goes with the whole clause.

313. This line, wrongly described by schol. V (ὁ λόγος ἐκ Θήσεως Εὐριπίδου), was first assigned to the Chorus by Cobet (*NL.* p. 393). It could have no meaning in the mouths of the children doomed to the Minotaur. For βόσκειν cp. *Lys.* 260 ἃς ἐβόσκομεν κατ' οἶκον, a passage expressive of the contempt felt by the cultured Greeks for their wives, Herod. i. 44 οἰκίοισι ὑποδεξάμενος τὸν ξεῖνον φονέα τοῦ παιδὸς ἐλάνθανε

βόσκων, where there is Tragic 'irony,' Thuc. viii. 48 ναυτικὸν πολὺ ἔτι ἐνιαυτὸν ἤδη βόσκοντας τὰ μὲν ἀπορεῖν, τὰ δὲ ἔτι ἀμνηχανήσκειν. In Herod. vi. 39 it is used in a way that resembles the present passage, of servants and attendants: Μιλτιάδης δὴ ἔσχε τὴν Χερσόνησον πεντακοσίου βόσκων ἐπικούρους. So *Lys.* 1204 βόσκει οἰκέτας, *Vesp.* 708, 720, *Ecc.* 599, *An.* 1359, *Nub.* 334 οὐδὲν δρῶντας βόσκουσ' ἀργούς, 331 βόσκουσι σοφιστάς, of Cleon *Eg.* 256 [δικαστὰς] οὗς ἐγὼ βόσκω κεκραγώς καὶ δίκαια κᾶδικα, Herond. vii. 44 (as supplied by Crusius *Untersuch.* p. 135) κοῦπω λέγω, τρεῖς καὶ δέ <κ' οἰκέτας β>όσκω. Mr. Graves thinks the old arrangement right, since 'πράγματα βόσκειν is an affected Euripidean phrase.' If so, it ought, at least, to translate. The usual rendering 'law-suits for my food' would require βόσκεσθαι.

Cobet quotes exact parallels for the infin., viz. Xen. *Cyr.* iv. 5. 46 ὁρᾶτε ἵπποι ὅσοι ἡμῖν πάρεισι, τούτους οὖν εἰ μὲν ἐάσομεν ἀναμβάτους ὠφελήσουσι μὲν οὐδὲν ἡμᾶς πράγματα δὲ παρέξουσιν ἐπιμέλестhai, Plato *Phaedo* 115 A πράγματα ταῖς γυναιξὶ παρέχειν νεκρὸν λούειν.

314. 'My little wallet, thou art to me but empty bravery after all.'

ἀνόνητον: Ἰππόλυτός ἐστιν ὁ λέγων ἐκεῖ "ἀνόνητον ἄγαλμ', ὦ πάτερ, οἴκοισι τεκῶν" (schol. V); a strange comment. Although Euripides altered, at will, ancient myths, he could hardly have represented Theseus as a married man and a father, when he wooed and won Ariadne. vWilamowitz (*Hermes* xv. p. 484 n.) has suggested that Eur. *Hipp.* 1145 ὦ τάλαινα μάτερ, ἔτεκες ἀνόνατα originally stood in this scholion, and that it was subsequently ejected by the true original from the *Theseus* (Nauck *FTG.* 385-6, Bakhuyzen *de parod.* p. 54).

ἄρα: cp. Soph. *OC.* 1697 πόθος τοι καὶ κακῶν ἄρ' ἦν τις 'Ah, so care past can seem lost joy' (Jebb), Xen. *Occ.* 1. 20 προσποιούμεναι ἡδοναὶ εἶναι καταφανεῖς γίνονται ὅτι λύπαι ἄρα ἦσαν ἡδοναῖς περιπεπεμμέναι 'after all they are pains veneered with pleasures,' Procop. *Epist.* 50 καὶ γὰρ καθεύδων διαλέγεσθαι σοι δοκῶ | κᾶτ' ἠνιάθην, ὅτι ὄνειρος ἦν ἄρα. ἄρα expresses surprise at the correction of a previous belief. The imperf. without ἄρα sometimes has the same meaning; Eur. *Ion* 184 οὐκ ἐν ταῖς ζαθέαις Ἀθά- | ναις εὐκίονες ἦσαν αὐ- | λαὶ θεῶν μόνον. The imperf. in τουτὶ τί ἦν line 183 n. is similar. This use must be distinguished from the philosophical imperf., e.g. τὸ τί ἦν εἶναι 'the being what it was (i.e. was previously defined to be)' 'the notion.

θυλάκιον: in which he carried the corn purchased with a

portion of his τριώβολον, cp. *Av.* 503 ὀβολὸν κατεβρόχθισα· κᾶτα κενὸν τὸν θύλακον οἴκαδ' ἀφείλκον.

315. ἄγαλμα : πᾶν ἐφ' ᾧ τις ἀγάζεται (schol. *Thesm.* 773), cp. Gorgias in his *Epitaphios*, τρόπαια Διὸς μὲν ἀγάλματα, ἐαυτῶν δ' ἀναθήματα (cp. vWilam. *Herakl.* ii. p. 61). So children are an ἄγαλμα to their parents (Eur. *Suppl.* 370) or to their country (ibid. 631, id. *Frg.* 282. 10 λαμπροὶ δ' ἐν ἡβῇ καὶ πόλεως ἀγάλματα); in the difficult *Nub.* 995 ἄλλοτε μὴδὲν | αἰσχροὺς ποιεῖν, ὃ τι τῆς Αἰδοῦς μέλλει τᾶγαλμ' ἀναπλήσειν, ἄγαλμα seems to mean 'the ideal.' Hence (2) ἄγαλμα obtains a more sensuous meaning, 'ornament,' 'decoration' (Eur. *El.* 388 αἱ σάρκες αἱ κεναὶ φρενῶν | ἀγάλματ' ἀγορᾶς εἰσιν), and (3) 'statue.' A tombstone (Pind. *N.* x. 67) is an ἄγαλμ' Ἀἰδα.

316. ἔ ἔ : 'in Tragedy we should have αἰ αἰ' (Graves). The shorter form is proved by the metre in Soph. *El.* 827. It is often corrupted in the MSS., e.g. into ἐς in Eur. *HF.* 1025, where Kirchhoff reads ἔ ἔ· τίνα στεναγμόν for ἐς. I have no doubt that Aristophanes is imitating Euripides here. Dindorf always read ἐή, Bentley αἰαῖ on the ground that the metre sometimes requires an iambus, never a pyrrhic, but they failed to note Soph. *El.* l.c.

317-330. Except in the *Nubes* and *Aves*, where Aristophanes strikes a higher note, the lyrical portions of Comedy are rarely free from parody. In the silence of the scholia, it is often impossible to discover the originals, but that help often enables us to detect the methods of Aristophanes. It is generally believed that the address of Philocleon is based upon some Tragic scene, and, fortunately, there is preserved an ode (*Thesm.* 1015 seqq.) so similar in structure to the present as to prove to demonstration that that view is correct. The passage in the *Thesmophoriazusae* is modelled on Euripides's *Andromeda* (see Nauck *FTG.* pp. 394 seqq.), and affords an excellent clue for distinguishing the original from the parody in scenes like the present. Prof. Gildersleeve (*AJP.* i. p. 457) has suggested, with some ingenuity, that the original was a scene at the beginning of the *Danaë* of Euripides, Bdelycleon corresponding to Acrisius, and Philocleon to Danaë in her tower. So τί ποτ' οὐ πρὸ πυλῶν κτλ. would be a serenade. 'The *Danaë* of Euripides began at a point in the story where Danaë is still shut up in the tower, having borne Perseus to Zeus; and we can readily imagine Acrisius to have announced to the Chorus the sin or misfortune of the heroine, and the Chorus to hold converse with Danaë, who wishes to come out

or be metamorphosed in common with all the disconsolate widows and maids of Euripides.'

317. 'My friends, I have long been withering and wasting, listening to thy holla through the hole; but what am I to do, for I cannot win my way out (?), so keenly am I watched. Indeed, I have long been but too anxious to fare along with you to the—ballot-boxes, and wreak my spite.'

τήκομαι: this was lofty, 'I peak and pine,' cp. Eur. *El.* 207 ψυχὰν τακομένα.

318. διὰ τῆς ὁπῆς: the change in the metre marks the μετάβασις εἰς ἄλλο γένος. ὁπή, a not very suitable word (Blaydes reads κάπνης, but the text is defended by Diph. 84 διακύψας ὀρῶ | διὰ τῆς ὁπαίας κεραμίδος καλὴν σφόδρα, viz. the chimney, and by Aristoph. *Frg.* 11 καὶ δι' ὁπῆς καπὶ τέγους), is introduced for the play on ὅπα: cp. for a similar play line 353 ὅπτιαν δ' οὐκ ἔστι γενέσθαι. As Aristophanes here abandons his original after the first line, so in *Thesm.* 1016 after φίλαι παρθένοι, φίλαι, we have πῶς ἂν ἀπέλθοιμι καὶ | τὸν Σκύθην λάθοιμι, and (1018 seqq.) κλύεις, ὦ πρὸς Αἰδοῦς | σε τὰν ἐν ἄντροις; | κατάνευσον, ἔασον ὡς | τὴν γυναῖκά μ' ἐλθεῖν, the original being προσανδῶ σε τὰν ἐν ἄντροις | ἀπόπανσον ἔασον 'A- | χοῖ με σὺν φίλαισιν | γόου πόθον λαβεῖν.

ἀλλὰ . . γάρ: there are two uses of this formula, according as an ellipse has to be supplied or not; (1) Soph. *OC.* 755 ἀλλ' οὐ γὰρ ἔστι τὰμφανῇ κρύπτειν· σύ νυν . . πεισθεῖς ἐμοὶ κρύψον 'but (I have some excuse,) for . .'; it is so used most idiomatically, like καὶ μὲν, to introduce a fresh arrival, cp. *Ach.* 40 ἀλλ' οἱ πρυτάνεις γὰρ οὐτοῦ μεσημβρινοί 'but (enough), for yonder come the Prytaneis.' (2) Soph. *OT.* 1409 ἀλλ' οὐ γὰρ αὐδᾶν ἔσθ' ἂ μηδὲ δρᾶν καλὸν . . καλύφατε. Here γάρ = 'since' (Jebb ad loc.). *Nub.* 798 ἀλλ' οὐκ ἐθέλει γὰρ μανθάνειν, τί ἐγὼ πάθω; is like the present passage.

320. τηροῦμαι: evidently from the original, ending in the usual Comic bathos ἐπὶ τοὺς καδίσκους.

ἐπεὶ κτλ. is nearly equal to an independent sentence (= doch), as in *Lys.* 473, *Eccl.* 312, *Frg.* 100 A. ἐθέλω γεωργεῖν. B. εἶτα τίς σε κωλύει; A. ὑμεῖς· ἐπεὶ δίδωμι χιλίας δραχμάς, εἴαν με . . ἀφῆτε 'you prevent me: and yet I offer you,' a passage very like the present (see Bachm. *Spec.* p. 10, Sobol. *Synt.* p. 102).

321. καδίσκους, 'voting-urns'; see line 853 n.

323. 'O change me to smoke, by a lightning stroke,

Dread-thundering Zeus! this body of mine, Till I'm like Proxenides, like the son of Sellus, that false tree-vine' (Rogers).

Similar prayers are not uncommon in Tragedy, e.g. Aesch. *Suppl.* 787 μέλας γενοίμαν καπνὸς | νέφεσσι γειτονῶν Διός.

324. For καπνός = ἀλαζονεία cp. line 151 n., Demetr. 1. 5 καπνιζομένη τυραννὶς αὕτη 'σθ' ἡ τεχνή (viz. the cook's art).

325. Προξενίδην: a well-known καπνός, called ὁ Κομπασεύς (*Av.* 1126); 'of the deme of Boston' ('Hans von Prahlenfels' Kock). He was satirised by Telecleides 18 as παρειμένος τῷ σώματι.

τὸν Σέλλου: the 'son of Termagant' was Aeschines the καπνός, lines 459 n., 1243. Many editors have followed the scholiast in stating that Sellus was the father of Aeschines, but σέλλος was, really, an appellative for vain braggarts, and is at least as old as Archilochus, who called the seer Batusiades Σελληΐδης (Bergk *PLG.* ii. p. 414). So σελλίζεσθαι means 'to boast' in Phryn. Com. 10 ἄγαμαι, Διονῦ, σοῦ στόματος, ὡς σεσέλλισαι. Zieliński (*Quaest. Com.* pp. 67-9) has shown that the various significations of σίλλος (which seems to be the same as σέλλος: cp. κελλός—κιλλός, ἐλλεδανός—ίλλός) coincide so strangely with those of μύλλος (see line 1315 n.) as to make it seem likely that it was a name for the same character. If this is so, one might form a verb ὑπερσελλίζεσθαι as an equivalent for 'to o'erdo Termagant and to out-herod Herod,' Termagant and Herod having been characters in the old Mystery-plays. Such nicknames were common; cp. Hermipp. 42 μείζων ἔσσεσθαι Διαγόρου τοῦ Τερθρέως = τοῦ τερθρευομένου 'the man of Cant,' *Ach.* 1149 Ἀντίμαχον τὸν Ψακάδος ('qui omnia conspuat'), Phryn. Com. 53 τὸν Κλεόμβροτόν τε τοῦ Πέρδικος [i.e. 'the lecher'] υἱόν. See further line 1267 n.

326. τοῦτον: contemptuous, cp. line 215 n.

ψευδαμάμαξιν: 'the false-vine' means 'the false-boaster'; ἀμάμαξιν, a climbing vine (= ἀναδενδράς) made a great crackling in the fire, and so was used, like θρίων ψοφόν (line 436), for braggadocio. So *Eq.* 629 ἡ βουλή δ' ἅπασ' ἀκρωμένη | ἐγένεθ' ὑπ' αὐτοῦ ψευδατραφάξινος πλέα ('false-orach' i.e. lies).

327. 'Deign to be gracious to me, pitying my state.'

τόλμησον: used in its original sense 'to persuade one's self,' Soph. *OC.* 183 τόλμα . . . ὅ τι καὶ πόλις | τέτροφεν ἄφιλον ἀποστρυγεῖν 'incline thy heart to abhor' (Jebb).

328 seqq. 'Fry me in dust with a glittering, hot, Red bolt

of celestial fire ; Then take me up with thy hand divine, And puff me, and plunge me in scalding brine' (Rogers).

Passages like this are not uncommon in Tragedy, Aesch. *PV.* 582 πυρί με φλέξον ἢ χθονὶ κάλυψον ἢ | ποντίοις δάκεσι δὸς | βοράν, Soph. *Trach.* 1087 ὦ Διὸς ἀκτίς, παῖσον · | ἔνσεισον, ὦναξ, ἐγκατάσκηψον βέλος, | πάτερ, κεραυνοῦ, but it has not been observed that Aristophanes is here parodying the 'Οδυσσῆς of Cratinus which he imitated already; cp. line 179 n. Philocleon wishes to be treated as the Cyclops treated Odysseus's (*Erg.* 143) ἐρίηρες ἐταῖροι, viz. φρύξας ἐψήσας, κἄπ' ἀνθρακιᾶς ὀπτήσας | εἰς ἄλμην τε καὶ ὀξάλμην κᾶτ' εἰς σκοροδάλμην | χλιαρὸν ἐμβάπτων, ὅς ἂν ὀπτότατός μοι ἀπάντων | ὑμῶν φαίνεται, κατατρώξομαι, ὦ στρατιῶται. There is a similar passage in Eur. *Cycl.* 358, which was probably in the poet's mind, viz. ὡς ἔτοιμά σοι | ἐφθὰ καὶ ὀπτὰ καὶ ἀνθρακιᾶς ἀπο χναύειν . . μέλη ξένων. The 'aggravation' of the language in this passage, especially the sudden descent in 'fry me with a steaming thunderbolt,' is very much in the style of Ancient Pistol. There is a similar description, in King Cambyses's vein, of the cooking of a fish in Axionicus 4. 7 τίνα τῷδ' ἐνέπω τὴν σκευασίαν; | πότερον χλωρῷ τρίμματι βρέξας, | ἢ τῆς ἀγρίας ἄλμης πάσμασι | σῶμα λιπάνας, | πυρὶ παμφλέκτῳ παραδώσω; (cp. Bakhuyzen *de parod.* ad loc., and Athen. ix. 385 D, who quotes this passage).

329. σπόδισον, 'fry me' like the fish ἐπανθρακίδες on the hot ashes. The method of cooking these is described in Sotad. 1. 26 seqq. ἀμῖαν ['tunny'] τε χήραν . . θρίοισι ταύτην ἅλῃς ἐλαδίῳ διεῖς | ἐσπαργάνωσα περιπάσας ὀρίγανον | ἐνέκρυσα δ' ὥσπερ δαλὸν εἰς πολλὴν τέφραν. Aeschylus uses a similar homely word with Tragic irony in an exalted passage, viz. *Prom.* 22 σταθευτὸς δ' ἡλίου φοιβῇ φλογί 'grilled.' The effect in *Othello* v. ii. 279 is similar, viz. 'Blow me about in winds! roast me in sulphur! Wash me in steep-down gulfs of liquid fire!'

The magnificent διατινθαλέω is a ridiculous epithet of a thunderbolt, as it is derived from τινθός 'the steam of a kettle' (Lycophron 36).

332. ἢ δῆτα λίθον, 'or—better far (δῆτα)—make me the rock on which—they count the voting-pebbles,' a παρ' ὑπνόοιαν after ἐφ' οὗ: Eur. *HF.* 1397 αὐτοῦ γενοίμην πέτρος ἀμνήμων κακῶν. The λίθος in this passage 'is the ἄβαξ of <Arist.> *Ath. Pol.* p. 248 (Sandys) οἱ δὲ ἐπὶ τὰς ψηφοὺς εἰληχότες διαριθμοῦσιν αὐτὰς ἐπὶ τοῦ ἄβακος' (Graves); in *Ach.* 683, *Pax* 680, *Ecel.* 104 it is the βῆμα. λίθος was often an

abusive title in Athens, cp. *Nub.* 1202. Aristippus held that the great advantage of culture was that a man would no longer sit ἐν τῷ θεάτρῳ . . λίθος ἐπὶ λίθῳ.

333. χοιρίνας: shells used for ψῆφοι, as in *Eq.* 1332 οὐ χοιρινῶν ὄζων ἀλλὰ σπονδῶν, Pollux viii. 16 χοιρίναι ἦσαν κόγχαι θαλάττιοι· αὐθις δὲ καὶ χαλκᾶς ἐποιήσαντο κατὰ μέμησιν. σπόνδυλοι of metal were also used in later times (HHager *Dict. Ant.* ii. 516^a).

334 seqq. The metre is anapaestic, describing the stately movement of the Chorus as they defile in front of the προσκήνιον (cp. Dörpfeldt *d. gr. Theater* p. 184); see line 403 n.

334. τίς γάρ, 'why, who is he who mews thee thus, and bars thee with the door?'; γάρ in a question of surprise.

ταῦτα: the double acc. is rare, but there is no objection to it in choric parts, which are obviously Tragic in tone; Soph. *Philoct.* 1242 τίς ἔσται μ' οὐπικωλύσων τάδε; Plato *Lysis* 207 E ἐμέ γε . . καὶ μάλα γε πολλὰ κωλύουσιν [οἱ γονεῖς]: *Nub.* 131 τί ταῦτ' ἔχων στραγγεύομαι; is similar.

εἵργων: there is no real evidence for the dictum of Eustath. p. 1387. 3 τὸ εἵργω ἐπὶ μὲν τοῦ κωλύω ἐψίλουν, ἐπὶ δὲ τοῦ ἐγκλείω ἐδάσυνον. The latter meaning was conveyed by compounds of εἵργνυμι (cp. Plato *Tim.* 45 E). For the 1st aor. of the latter cp. line 70, *Nub.* 751, *Eq.* 794 (see Kühner-Blass *Gram.* ii. p. 413).

335. θύρα: cp. line 775, and the old legal formula ὅστις ἀπέλλῃ τῇ θύρᾳ ἔνδον τοῦ κλέπτου ὄντος Lysias x. 17; Hor. *Sat.* i. 2. 67 *exclusus fore*, Sall. *Cat.* 28 *ianua prohibete*.

337. τόνον, 'lower your tone.' τόνος means 'tension' (1) of ropes, Herod. vii. 36 ὁ τόνος τῶν ὀπλων: (2) of strings of a lyre, *Eq.* 532 τοῦ τόνου οὐκ ἔτ' ἐνόντος, cp. line 574: (3) of voices etc., Xen. *Symp.* 5. 7 τόνου γε μὴν στόματος ὑφίεμαι. It is a matter of indifference which use we suppose the poet to have had in his mind here, although *Ran.* 1220 ὑφέσθαι μοι δοκεῖ· | τὸ ληκύθιον γὰρ τοῦτο πνεύσεται πολὺ makes it probable that (1) was intended (so schol. V ἐκ μεταφορᾶς τῶν πλοίων).

ὑφέσθαι c. gen. is an Herodotean idiom; i. 156, ii. 121, iv. 181, etc.

338. 'What's the *raison d'être* of his anxiety to treat thee so?'

ἔφεξιν = τίνος ἔνεκεν (schol. R); παρὰ δὲ τοῖς τραγικοῖς ἔφεξις ἢ πρόφασις (schol. V). A consciously exquisite word.

Dobree translates ϵ by way of a prevention from what' (*Adv.* ii. p. 197). Although it is not found in extant tragedies, Hesychius (ii. 239) vouches for the word: $\epsilon\phi\epsilon\zeta\iota\nu$ · χάριν, ἔνεκα, ἐποχήν, πρόφασιν . . . Εὐριπίδης Πειρίθω (Nauck *FTG.* p. 550).

342. 'That whoreson Ranting-cleon presumed to blare this because thou speakest words of truth about the younkers.'

χανεῖν: the present ($\chi\acute{\alpha}\sigma\kappa\epsilon\iota\nu$) of this verb is generally *dynamic*, 'to try to open the mouth,' as in Aesch. *Choeph.* 542 καὶ μάστον ἀμφέχασκε. In *Eg.* 1018 πρὸ σέθεν χάσκων Kock, Blaydes read λάσκων (V). In *Eg.* 1032, like χασμᾶσθαι, it means 'to gape' (as ἐγχάσκω in *Vesp.* 721, χασκεύση Herond. iv. 42). The simple verb does not occur elsewhere in Aristophanes, except in the perf. κέχνηα which is very common. The fut. and 2nd aor. are found only in the compound ἐγχανεῖται (*Eg.* 1313, *Vesp.* 1007) and ἐγχανῇ and -ών (*Nub.* 1436, *Ach.* 221), which invariably mean to 'stick out the tongue at' 'deride'; so too the pres. ἐγχάσκω line 721. The meaning *muttire* is peculiar to Tragedy, and is justified here in a choric part; cp. Soph. *Aj.* 1226 σέ δὴ τὰ δεινὰ ῥήματ' ἀγγέλλουσί μοι | τλήναι καθ' ἡμῶν ᾧδ' ἀνοιμωκτὶ χανεῖν, *Henry VIII* v. iv. 3 'leave your gaping.' The corresponding word in Latin, *hiscere*, has a nobler connotation, Virg. *Aen.* iii. 314 *raris turbatus vocibus hisco*, although Cic. *Phil.* ii. 43 *aut omnino hiscere audebis* is like the present passage. In Hegesippus l. 25 ἀχανής = 'mute.'

Δημολογοκλέων: a Comic distortion of the name Bdelycleon, just as Κλεώνυμος is called Κολακώνυμος (line 592), Ἀμυνίας Κομηταμυνίας, Ἱεροκλείδης Κολακοφωροκλείδης (*Hermipp.* 38), and Ἀνδροκλῆς Ἀνδροκολωνοκλῆς (*Cratin.* 263). It is not the Chorus's fault but their misfortune that the resulting name is quite as insulting to their κηδεμῶν Cleon as to Bdelycleon. The joke is sufficiently obvious, and it is sad to see the mess that the German editors have made of it.

343. $\delta\delta\epsilon$ is contemptuous, cp. line 215 n.

νέων: Philocleon wished to hinder Bdelycleon speaking the truth about the young nobles, who were leagued together to overthrow the constitution. Their methods reminded the Athenians of the days of Peisistratus (cp. line 488 ὡς ἅπανθ' ὑμῖν τυραννίς). It is clear from lines 887-90 that they were viewed with great suspicion—τὸν δῆμον ἡσθόμυσθ' σου | φιλοῦντος ὡς οὐδεὶς ἀνὴρ | τῶν γε νεωτέρων. In the striking words of Thuc. viii. 48 these καλοὶ κάγαθοί were the ruin of the state πορισταὶ ὄντες καὶ ἐσηγηταὶ τῶν κακῶν τῷ δήμῳ, from which they alone derived any benefit.

345. **τις**, 'in some sense a conspirator.'

346. **ἐκ τούτων**: *Thesm.* 87, *Eur. Med.* 459 ὁμῶς δὲ καὶ τῶνδε, *Soph. Trach.* 1109 χειρώσομαι καὶ τῶνδε. **ἐκ** really gives the cause; 'quae cum ita sint' (*Sobol. Praeep.* p. 86).

348. 'I wonder what it is to be then.'

τίς ἂν οὖν εἴη: for the opt. of perplexity introduced by **τίς ἂν** κτλ. cp. *Lys.* 191, *Av.* 198, *Thesm.* 707, *Eq.* 17 πῶς ἂν οὖν, *Thesm.* 22 (*vBamberg Exerc. crit. in Aristoph. Plut. novae* p. 14).

349. 'I long to stroll about through the—notice-boards, with my hand around a—voting-pebble.'

κιττώ of a yearning desire, *Pax* 497 οἱ κιττῶντες τῆς εἰρήνης. The peculiar nature of this verb, the use of **περιελθεῖν** (which is most unsuitable of walking διὰ τῶν σανίδων in a court), and the strangeness of **μετά** with the gen. of a thing, after a verb of motion, show that the juryman is personifying the **χοιρίνη**. The line suggests such a scene as *Nub.* 1005 ἀλλ' εἰς Ἀκαδήμειαν κατιῶν ὑπὸ ταῖς μορίαις ἀποθρέξει | στεφανωσάμενος καλάμῳ λευκῷ μετὰ σῶφρονος ἡλικιώτου, | μίλακος ὄζων καὶ ἀπραγμοσύνης καὶ λεύκης φυλλοβολούσης, | ἦρος ἐν ὥρᾳ χαίρων, ὅποταν πλάτανος πτελέα ψιθυρίζῃ. In the *Vespaе*, the σανίδες take the place of the μόριαι, and the χοιρίνη of the σῶφρων ἡλικιώτης.

Originally **μετά** meant 'among' (as in *Av.* 34, 155) and was used only with the plur. of persons (so in the 5 instances in Homer). Herodotus employed it with the sing. but only in the phrases οἱ μετὰ τινος, and κοιμᾶσθαι μετὰ γυναικός, to express the union of persons with equal rights. Euripides was the first to raise **μετά** to the level of σύν, using it with the plur. and sing. (generally with abstract subst.) alike. Aristophanes does not strictly follow the custom either of prose or of Euripides. (1) He uses **μετά** with the gen. of a pronoun very commonly—a construction very rare in Euripides. Out of the 85 instances of **μετά** in Aristophanes, 52 are with a pronoun (34 sing., 16 plur., 2 dual), and of these 14 or 15 are μετ' ἐμοῦ (a phrase peculiar to Old Comedy, and very rare in Euripides, cp. *Cycl.* 435, *Frg.* 918. 3 in anapaests), 8 μετὰ σοῦ (in *Eur.* only in *IA.* 1459, *IT.* 1011, *El.* 574). (2) He used **μετά** with the gen. sing. of persons, but the instances are not numerous; cp. *Ach.* 1148, *Nub.* 1006, *Thesm.* 432, *Eccl.* 849, *Plut.* 891. In this use, Aristophanes entirely departs from Euripides's habit. (3) In 8 instances he uses **μετά** with the gen. of things. Of the 8 instances (5 sing., 3 plur.) 7 are with a concrete subst. (sing. line 349, *Eq.* 771 μετὰ τυροῦ, *Pax* 1110, *Eccl.* 964; plur. line 1057, *Frg.* 245. 4, 506. 5); only one with an

abstract subst., *Frg.* 473. 2 μετ' ὀξύρεγυλᾱς (an obvious parody, as is shown by the use of δίχα in line 1) (see Momms. *Beiträge* p. 375 and elsewhere). On the whole, it is interesting to remark that Aristophanes never allows μετά with the gen. of a *thing* or of an *abstract subst.* in trimeters, except in *Frgg.* 245 and 473, which are obviously Tragic in style (Sobol. *Praep.* p. 222).

σανίδων, the 'notice-boards,' line 848, Photius τὸ λεύκωμα ὅπου αἱ δίκαι γράφονται (codd. λέγονται), which were posted on both sides of the passage leading into the Courts: certainly not the δρύφακτοι, as Richter imagines (with schol. V).

351. **ράκεσιν**: schol. R as generally read runs so: ὅτι τὸ παλλάδιον δι' ὑδρορρόας εἰσῆλθον οἱ περὶ τὸν Ὀδυσσεά. This does not quite translate, but the general drift is clear. However, Rutherford, ingeniously, amends the scholion (after schol. on Eur. *Hec.* 240) ὅτε διὰ τὸ παλλάδιον Τροίαν εἰσῆλθον κτλ., so as to be in accordance with the plot of the *Lesser Iliad*. I think, however, that ὁπή here is the ὑδρορρόα which is mentioned in the scholion, in Sophocles's version of the myth in the *Lacaenae*, *Frg.* 338 στένην ἔδυμεν ψαλίδα ['vault'] κοῦκ ἀβόρβορον, and in Servius on Virg. *Aen.* ii. 166 *Diomedes et Ulixes ut alii dicunt cuniculis, ut alii cloacis, ascenderunt arcem, et occisis custodibus sustulere simulacrum*. See further Hom. *Od.* iv. 245, Eur. *Hec.* 240, *Rhes.* 712. According to Lesches, there were two occasions on which Odysseus entered Troy, viz. firstly in rags, openly (*δυσχλαινία ἄμορφος* Eur. *Hec.* 240), and, subsequently, with Diomedes, through the water-course. Thus it would seem that Aristophanes contaminated the earlier with the later visit. In this perversion he was followed by Antisth. *Soph. or. Ajax.* § 6 in Antiphont. ed. Blass p. 168. Indeed, the necessity of a disguise is not obvious if the entrance was effected underground. Thus in Overbeck *Gallerie her. Bildw.* tab. xxiv it can be seen that the heroes were not dressed in rags when they entered Troy, and that one of them was armed (see Luckenbach 'Das Verh. d. griech. Vasenbild. z. d. Gedichtendes Ep. Kyklos' *Fleck. Ann. Suppl.* B xi. p. 494). According to JOSchmidt (*Fleck. Ann. Suppl.* B xvi. p. 388) the reference in this line is to the *Πτωχεία*, a play derived from the *Lesser Iliad* (Arist. *Poet.* 1459 b 6), which had been acted with Ion's *Φύλακες* (see JOSchmidt *Ulix. Posthom.* i. p. 76) a short time before the date of the *Vespae*.

352. 'There's never a hole through which even a toad could squeeze. But we must seek some other way; it is quite

impossible for me to become a "toad in the hole": 'a homely but savoury dish' as I am informed by Mrs. Beeton.

πέφρακται: *πέφαρκται* may be right, cp. *ναύφαρκτος* *Ach.* 95 (see Meisterh. *Gram. Inschr.* p. 145, Kühner-Blass *Gram.* ii. p. 566), but such a metathesis is a common error in inscriptions, as *γεγαρμένον, συστώρσει* (Attic 4th cent. inscription 'Εφημ. 'Αρχαιολ. 1891 p. 72. 9). Cp. Wecklein *Cur. Epigr.* p. 44.

ὀπῆς: the gen., which has been freely assailed by scholars (see Blaydes's crit. n.), seems to be governed by the whole phrase *οὐδ' εἰ σέρφω διαδύναι*.

οὐδ' εἰ: this construction, which has been much suspected (see crit. n.), may be illustrated by Theocr. xiv. 46 *οὐδ' εἰ Θρακιστὶ κέκαρμαι* (so Ahrens ed. ii), and by the positive *κἂν* in similar elliptical clauses, e.g. line 92 n. So here *οὐδ' εἰ = οὐδ' εἰ εἴη*.

σέρφω: the most insignificant member of animated nature; cp. *ἔνεστι κἂν μύρμηκι κἂν σέρφω χολή* 'even a worm will turn.' According to schol. R there was a proverb *οὐδὲ μύρμηκι ὁδὸς ἐστιν* (cp. Bauck *de proverb.* p. 85).

353. ὀπίαν: perhaps suggested by Eur. *Cycl.* 136 *καὶ τυρὸς ὀπίας ἐστὶ καὶ βοὸς γάλα*, viz. cheese made by coagulating milk with *ὀπός* or the juice of the fig-tree, Hom. *Il.* v. 902 (van Leeuwen *Mnem.* xvi. p. 431). Of course Philocleon means 'I cannot become a creeper through holes' (Holzinger *de verb. lusu* p. 27).

354. 'Pray, do you remember the time when you were with the *Grande Armée* and you stole those spits?'

ἐπὶ στρατιᾷς, *ad legionem, apud exercitum*, 'on service'; cp. Andoc. *de redditu* 14 *οἱ ἐπὶ στρατιᾷς*. So *domi militiæque = οἶκοι τε καὶ ἐπὶ στρατιᾷς* *Phaedr.* 260 B, where codd. have *ἐκεῖ ποτε ἐπὶ στρατιᾷς* (see Cobet *Mnem.* v. p. 4). *ἐπὶ* is almost temporal, *Lys.* 100.

στρατιά is probably a vulgar form (Stahl *QG.* p. 40). An expedition in Tragedy is always *στρατεία*—a word unknown to Aristophanes, although it is often given by the best MSS. (e.g. in *Lys.* 592). Schol. *Thesm.* 835 endeavours to establish a distinction, viz. *στρατιά μὲν γὰρ τὸ πλῆθος, στρατεία δὲ ἡ στράτευσις*. Inscriptions vary as much as MSS. (Meisterh. *Gram. Inschr.* p. 43). In <Arist.> *Ath. Pol.* 37. 2 the MS. gives *στρατιάν* for an 'expedition' (Kaibel-vWilam. *στρατείαν*).

ὀβελίσκους, viz. the spits, perhaps with the meat still on them, but it is not necessary to suppose so. The point of this exploit is its insignificance. Elsewhere the dicasts dis-

tinguished themselves by stealing a ὄλμος, and χάρακες. The object of their theft is not more pointless in this case. Margoliouth (*Class. Rev.* i. p. 204) thinks that Diod. xix. 45. 4 may throw light on this passage: εὐθὺς [at the flooding of Rhodes] τὰ ταπεινὰ τῆς πόλεως ἐπληροῦτο, τῶν μὲν ὀχετῶν διὰ τὸ δοκεῖν παρεληλυθέναι τὸν χειμῶνα κατημελημένων, τῶν δ' ἐν τοῖς τείχεσιν ὀβελίσκων συμφραχθέντων. But ὀβελίσκος is quite as obscure there. Some translate *tubi murorum*, others 'gratings.' Müller-Strübing suggests the alteration ὀβελίτας (= 'Spiess-kuchen'). I am afraid that these distinguished scholars take Aristophanes too seriously. We hear that 'Bardolph stole a lute-case, bore it twelve leagues, and sold it for three half-pence. Nym and Bardolph are sworn brothers in filching, and in Calais they stole a fire-shovel' (*Henry V* III. ii. 45). These men who 'will steal anything and call it purchase' bear a strong natural resemblance to the dicasts. I dare say an ὀβελίσκος was quite as valuable as a fire-shovel, and rather more useful.

355. *ῥεις*: this form of the imperf., viz. not compounded with a prep., does not occur elsewhere (Veitch, Kühner-Blass *Gram.* ii. p. 213).

κατά: a rare use (when the gen. expresses the place from which motion commences) except with such subst. as *earth, mountains, stones, houses, walls* (Sobol. *Praep.* p. 131). There is but one other instance in Aristophanes, viz. *Ran.* 1514 *κατὰ γῆς ταχέως ἀποπέμψω*, for in *Av.* 20 *κατὰ τῶν πετρῶν* means 'down along the rocks,' as in *Lys.* 1259.

For *ὅτε* repeated cp. *Lys.* 1183, *Thesm.* 78-80 (Sobol. *Synt.* p. 138).

Νάξος: the revolt of Naxos was the 'first breach of union in the confederation of Delos' (Grote v. p. 162). The date of its re-conquest has generally been thought to be 464 B.C., but, if <Arist.> *Ath. Pol.* 25 is correct, it must be placed in 460 B.C. (spring). Themistocles, who is said to have passed through the Athenian fleet at Naxos on his way to Persia (Thuc. i. 137), was at Athens in 462 B.C., and took part in the attack on the Areopagus.

An exact knowledge of the year of this revolt is of some importance in fixing the approximate date of the transference of the confederate treasures from Delos to Athens, if it is true, as Onken maintains (*Athen und Hellas* Bd. i. p. 80) that the revolt of Naxos opened the eyes of the Athenians to the insecurity of the temple-treasures in Delos. According to Köhler, the date of the transference synchronises with the

first of the quota-lists (454 B.C.) issued by the λογισταί: but, as Müller-Strübing says (*Hist. Krit.* p. 261), there is nothing to prove that the Hellenotamiae did not continue, for some time, to perform the duties that had devolved upon them at Delos. Müller-Strübing fixes the date of the fall of Naxos as 464 B.C.; and Sandys (on *Ath. Pol.* l.c.) thinks that the passage in <Aristotle> may be a later insertion. The institution of the λογισταί may have been one of the earliest financial reforms of Pericles. Anyhow, if Aristotle is right, Thucydides must be wrong, as Naxos was retaken before the disaster at Drabescus, which took place in 465 B.C. (Forbes, *Thuc.* i. p. 86, v Wilam. *Arist. und Athen* i. p. 142). Holm (*Gr. Gesch.* ii. p. 224 ET.) gives 467 B.C. as the date of the revolt of Naxos. See further the literature in Hermann-Thumser *Staatsalt.* p. 659.

356. 'I know, but what of that? The cases are not alike. I was in the vaward of my youth then, and was a brilliant—thief, and was in the heyday of my strength.'

357. κλέπτειν: an obvious παρ' ὑπόνοιαν, cp. *Plut.* 27 πιστότατον ἡγοῦμαι σε καὶ κλεπτίστατον, 1 *Henry IV* I. ii. 30 'and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we—steal.' Graves aptly quotes 1 *Henry IV* III. iii. 210 'Where shall I find one that can steal well? O for a fine thief, of the age of two and twenty or thereabouts! I am heinously unprovided.' Philocleon and his old comrades would have satisfied Falstaff's ideal. It is enough to convince one of the 'Radical Evil in Human Nature' to read vanHerwerden's note (*Hermes* xxiv. p. 610): κλέπτειν must be wrong 'propterea quod ad furandum aut furtim aliquid agendum non opus est magnis viribus nec juventute, sed calliditate atque astutia: loci sententia suadet πηδᾶν.'

ἰσχυον . . αὐτὸς ἑμαυτοῦ, 'I was in my prime'; ἰσχυον takes the construction of a comparat. or superlat. (such as ἔν' αὐτὸς αὐτοῦ τυγχάνει κράτιστος ὢν *Eur. Frig.* 183. 3). Plato *Rep.* ix. 571 D is similar, ὅταν . . ὑγιεινῶς τις ἔχη αὐτὸς αὐτοῦ: also Aristoph. *Lys.* 1125 αὐτὴ δ' ἑμαυτῆς οὐ κακῶς γνώμης ἔχω. The numerous Herodotean instances contain the normal comparative or superlative, e.g. i. 193 ἐπεὰν ἄριστα αὐτὴ ἐωυτῆς ἐνείκη, v. 28 αὐτὴ τε ἐωυτῆς μάλιστα δὴ τότε ἀκμάσασα.

358. 'I had no keeper, but could fearlessly—run away.'

359. φεύγειν ἀδεῶς: another παρ' ὑπόνοιαν. Characteristically they endorse the proverb ἀνὴρ ὁ φεύγων καὶ πάλιν μαχήσεται,

cp. Plaut. *Trin.* 725 *credo ad summos bellatores acrem—fugitorem fore.*

ξὺν ὄπλοις: ξὺν is required in Aristophanes by the metre in but two crystallised phrases, ξὺν ὄπλοις and οὐδενὶ ξὺν νῶ (Nub. 580); σύν is required in 6 places (*Av.* 1722, *Lys.* 1039, 1143, *Ran.* 444, 1199, *Frg.* 100). In the case of compounds, σύν is required in 86 places, ξὺν in 23 (see Sobol. *Præp.* p. 32, vBamberg *Exerc. crit. in Aristoph. Plut. novae* p. 2 n. 4). The labours of Sobolewski and Mommsen (*Beiträge*) have shown that the use of σύν in prose and Comedy is circumscribed within narrow limits. Out of the 22 instances of its occurrence in Aristophanes 9 occur in parodies (1-2 *Vesp.* 1081, 3-4 *Pax* 357 from Achaëus, 5 *Lys.* 1039 an old proverb from Susarion, 6 *Thesm.* 102 from a song of Agathon, 7 *Thesm.* 1034 from Eur. *Andr.*, 8 *Ran.* 1207 from Eur. *Archelaus*, 9 *Ran.* 1289 a cento out of Aeschylus), 5 in lyrical or Tragic passages (10 *Nub.* 604, 11 *Av.* 1722, 12 *Thesm.* 716, 13 *Ran.* 444, 14 *Lys.* 1143 a trimeter in Tragic spirit, or σύν ὀπλίταις may be a variation of σύν ὄπλοις). 7 instances are in stereotyped expressions common to prose (15-17 σύν ὄπλοις *Vesp.* 359, *Lys.* 555, 558. So in Thucydides, Plato; 18-20 σύν θεῶ (θεοῖς) *Vesp.* 1085, *Ran.* 1199, *Plut.* 114, 21 ξὺν νῶ *Nub.* 580, also Plato *Crito* 48 c, *Meno* 88 b, *Rep.* x. 619 b, Eur. *Or.* 909. This phrase is probably a quotation from some old poet, which had become a proverb). The sole remaining instance is of a use which is universal in Attic, viz. 'inclusive' in reckonings, and, strangely enough, it occurs only in *Frg.* 100. 3. This is the only use found in Demosthenes and Isaeus (Momms. *Beiträge* p. 368, Sobol. *Præp.* p. 33, Bachm. *Conj.* p. 110). Of the 151 instances of σύν in Attic prose (excluding Xenophon), Mommsen has shown that but 19 fail to come under one of these heads (*op. cit.* p. 376). Isocrates was the first to carefully restrict σύν to verse, and μετά to prose, e.g. σύν ὄπλοις is replaced by μεθ' ὀπλων in the Orators. Xenophon is incorrigible; in him alone there are 556 instances of σύν, and 275 of μετά.

360. 'But now men of arms, armed cap-a-pe, keep watch in the alleys at their several posts; and two of them at my very portals, their toasting-irons in their hands, keep an eye on me as if I were a weazel that had stolen some chops.'

ἄνδρες ὀπλίται: cp. line 269 n. ὀπλίται is a not very successful instance of the σκῶμμα κατ' ἐτυμολογίαν (line 589 n.). To Athenian ears it would sound absurd to call a slave an ὀπλίτης (a citizen-soldier) simply because he carried ὄπλα.

διαταξάμενοι, 'having their several posts allotted to them.'

362. ἐπί, 'near'; *Ran.* 163 παρ' αὐτὴν τὴν ὁδὸν | ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις, where the prep. implies close proximity. There is the same use in *Vesp.* 124, 552, 754, 801 (= 'near the house') (Sobol. *Praep.* p. 149).

363. ὥσπερ με: cp. Herond. iii. 33 ὅκως νιν ἐκ τετρημένης ἡθεῖ, *Nub.* 257 ὥσπερ με τὸν Ἀθάμανθ' ὅπως μὴ θύσετε, Callinus *Frg.* 1. 20 ὥσπερ γάρ μιν πύργον ἐν ὀφθαλμοῖσιν ὀρώσιν.

γαλῆν, the 'weazel,' had as bad a reputation as the modern cat; cp. Apollod. *Caryst.* 6 ἀλλ' οὐδὲ εἰς | τέκτων ὀχυρὰν οὕτως ἐποίησεν θύραν | δι' ἧς γαλῆ καὶ μοιχὸς οὐκ εἰσέρχεται, *Pax* 1151, *Thesm.* 559, Lucian *Pisc.* 34 ἀρπακτικώτερος γαλῶν, Herond. vii. 89 θύλακον ῥάψαι | τὰς μνᾶς ὅκως σοι μὴ αἱ γαλαῖ διοίσουσιν.

κρέᾱ: so always in Comedy, *Ran.* 553, *Av.* 1583, *Pax* 192, 1282 (κρέᾱ Antiphan. 20 should be κρέας), but χρέᾱ *Nub.* 39, γέρᾱ Soph. *El.* 443 (Kühner-Blass *Gram.* i. p. 182).

364. ὀβελίσκους: cp. *Henry V* II. i. 7 'I dare not fight; but I will wink and hold out mine iron: it is a simple one; but what though? it will toast cheese, and it will endure cold as another man's sword will: and there's an end.'

366. 'Well, though times are changed, devise some scheme: for it is dawn, my bully bee.'

μελίττιον, 'apicula mea' (Blaydes). It is natural for the Wasps to call their comrade 'a bee,' and I do not see why vanHerwerden (*Hermes* xxiv) should insist that μελίττιον means 'my honey,' because in Soph. *OC.* 481 μέλισσα has that meaning. Μελιτίδης 'John-a-dreams' was used as an appellative for a simpleton, cp. Diogen. vii. 12 ἀνοητότερος Ἰαβύκου καὶ Κοροΐβου καὶ Μελιτίδου, but it may have nothing to do with μέλι.

368. For the position of μοι Blaydes quotes Soph. *Philoct.* 371 ὁ δ' εἶπ' Ὀρέστης, *Aj.* 780.

Δίκτυννα: παρὰ τὸ ὄνομα τοῦ δικτύου γελοιάζει (schol. R, Holzinger *de verb. usu* p. 27); = Artemis. To Goodman Dull's query 'what is Dictynna?' we may reply, Dictynna was really the Cretan goddess Britomartis (Βριτόμαρτις ἐν Κρήτῃ ἢ Ἀρτεμῖς Hesych., Pausan. ii. 30. 3), the name being derived from Δίκτυν (= Δικτύνιον ὅρος Roscher *Lex. Myth.* i. 822. 66), not from her fall into the fishermen's nets, when pursued by Minos (Callim. *Hymn to Diana* 197, Virg. *Ciris* 302, Pausan. l.c.). Diodorus (v. 76) derives the name from δίκτυα, of which Dictynna was the inventress. Originally the patroness of the piscatorial art, she was quite distinct from Artemis, but in

course of time the two were identified. The cause of the confusion can be inferred from schol. *Ran.* 1398, who states that Dietyinna, having been rescued from the nets by Artemis, founded a temple to Artemis-Dietyinna.

369. 'That's the duty of a man who cleaves his way to safety: but come, lay your jaw to the work.'

πρός: line 1014 τοῦτο . . σκαιῶν θεατῶν ἐστὶ πάσχειν κοῦ πρὸς ὑμῶν, where two constructions are combined (Sobol. *Præp.* p. 179). So *Thesm.* 177, *Ran.* 534, *Plut.* 355.

ἄνοντος, 'making his way to.' An Ionic verb, which occurs but once in Attic prose, Plato *Crat.* 415 A, in an etymologizing passage. I suppose there is some parody here, followed by the usual bathos 'ply your jaw.'

εἰς σωτηρίαν: the prep. denotes the *purpose*; *Nub.* 269 ἔλθετε τῷδ' εἰς ἐπίδειξιν.

372. τηρώμεσθα: the mid. seems to occur elsewhere only in line 1386.

373. 'Fear not at all, my friend; if he but ope his lips, I will make him gnaw his heart, and run the race for his life: for he must learn not to trample on the Twain's holy—enactments.'

δέδιθι (see Brugm. *Comp. Gram.* iv. pp. 404, 408): the forms of this verb found in Comedy are δέδοικα *Vesp.* 427, 630, δέδοικας 628, δέδοικε 1358, δέδιε (rare) *Amphis* 33. 6, δέδοικατε *Ecl.* 181, δέδιασιν *Eq.* 224, 1113, ἐδέδοίκης *Plut.* 684, δέδιθι *Eq.* 230, δέδοικώς *Pax* 607, δέδιως *Ecl.* 643, δέδοικέναι *Vesp.* 1091. The analogy of ἔστηκα, ἔσταμεν would lead one to expect the shorter form of the stem in the plural, and such are found in the majority of instances in prose authors. δέδιέναι does not occur before Menander (Ruth. *NP.* p. 270, Kühner-Blass *Gram.* ii. pp. 237, 402).

374. γρύξῃ, *si multiverit*; this verb and its derivatives occur (1) like γρύ, in neg. sentences, *Pax* 97, *Lys.* 509, *Ran.* 913 γρύζοντας οὐδὲ τουτί: (2) in conditional sentences, *Eq.* 294, *Nub.* 945, Herond. iii. 85 ἢν πλέω γρύξῃς: (3) in questions, *Lys.* 656 ἄρα γρυκτόν ἐστιν ὑμῶν, *Thesm.* 1095, *Plut.* 454, Pherecr. *Frg.* 157 τί δ' ἔπαθες; ἄγρυκτα κάλεκτ' (OKähler ad *Nub.* 963). Herond. vi. 34 is exceptional, viz. μέζον ἢ γυνή γρύξω: in iii. 36 ἢν δὲ δῆ τι καὶ μέζον | γρύξαι θέλωμεν (= 'if we wish him to raise his voice') it is used in a slangy way for λέξαι: ep. line 741. Of the explanations of γρύ given by schol. *Plut.* 17 (ἐστι δὲ ὄνυχος ῥύπος· τινὲς δὲ παρὰ τὸν γρυλισμὸν, τουτεστί τὴν φωνὴν τῶν χοίρων, ἢ εἶδος μικροῦ νομί-

σματος), the second is the most probable (cp. Bauck *de proverb.* p. 85).

375. δακεῖν : cp. line 287 n.

376. δρόμον : a proverb more forcibly put in *Ran.* 191 εἰ μὴ νευαυμάχηκε τὴν περὶ τῶν κρεῶν 'to save their bacon.' It is very common in Herodotus (vii. 57, viii. 74, 102, etc.). For περὶ cp. line 667.

377. πατέιν : ὑβρίζειν gl. Vict. Aesch. *Agam.* 383 ὅσοις ἀθίκτων χάρις πατοῖτο. This is not a prose or Comic use.

378. τοῖν θεοῖν : the forms ταῖν θεᾶιν, which are altered to τοῖν θεοῖν by Cobet *NL.* p. 26, occur in *Thesm.* 285, 947, 1151. Cobet maintains that in *pron.*, *adj.*, and *part.* the dual fem. and neut. is the same as the masc., showing that this law is as old as Homer; cp. *Il.* viii. 455 πληγέντε κεραυνῶ (of Juno and Minerva), Hes. *OD.* 199 προλιπόντ' ἀνθρώπους | Αἰδῶς καὶ Νέμεσις. The instances in the dramatists are more numerous: see Soph. *El.* 980, 1003, Eur. *Alc.* 902, *Hipp.* 386, Aristoph. *Eccl.* 1087, and, for more, Blaydes on *Pax* 847 (crit. n.). But Cobet has erred in not distinguishing *adj.* and *partic.* from *pron.* Meisterhans (*Gram. Inschr.* p. 96) proves that in inscriptions the fem. dual is more common than the masc.; in *adj.* forms ending in -α -η are at least as common in participles.¹ With regard to pronouns, Kock states (ad *Eq.* 484, following schol. *Thesm.* 573) that τῶ, ταῖν are the invariable forms of the fem. dual in Aristophanes, but he has not observed that in *Pax* 1308, at any rate, τοῖν is given by **RGV**.² Meisterhans (*Gram. Inschr.* p. 96 d-e) states that pronominal forms in -α, -αιν are unknown in inscriptions,³ and (p. 98. 4) that ἡ θεός and τῶ θεῷ are universal until 282 B.C.

θεοῖν, viz. Demeter and Kore. δύο is not used with the dual, when the idea of a *pair* is prominent, e.g. τοῖν ἀνάκουν (the Dioscuri), τοῖν ἥρων, τῶ ἀγάλματε (statues of Ares and Aphrodite), τοῖν ταμίαιν (treasures of τῶ θεῷ), τῶ παῖδε (pair of children), τῶ ὀφθαλμῷ, τοῖν χεροῖν κτλ. (Meisterh. *Gram. Inschr.*

¹ See further Kühner-Blass *Gram.* ii. p. 584, who state that in the genit. and dat. -σαιν is the rule. The evidence adduced by Meisterhans proves the nullity of Meineke's suggestion νῶ δὲ δὴ δεισαντέ που in *Ran.* 565 (MSS. νῶ δὲ δεισάσα γέ που), which introduces a most un-Aristophanic use of δὲ δὴ (see line 858 n.). Cp. further Hasse *Fleck. Ann.* cxliii. pp. 416 seqq.

² This fact has escaped Hasse *üb. d. Dual b. d. att. Dram.* 1891, and Blass in Kühner-Blass *Gram.* i. p. 604, ii. p. 584.

³ Hasse (*op. cit.*), however, has discovered ταῖν θεᾶιν *CIA.* ii. 1559. He also notices that τά, αὐτά, ταῦτα, τάδε occur in the dramatists in connexion with subst. of the 1st declension. There are, however, no instances of ᾶ, ἀλλήλα, although ἀλλήλαιν occurs beside ἀλλήλοιν.

p. 163); cp. *Lys.* 1172 μηδὲν διαφέρειν περὶ σκελοῖν 'don't fight about a pair of legs.'

ψηφίσματα: ἀντὶ τοῦ ὄργια (schol. R). The dicasts substitute the word most familiar to them. ψηφίσματα were the mid-day meal (ἄριστον) at Athens; *Av.* 39, 1288 εἴτ' ἀν ἐνέμουντ' ἐνταῦθα τὰ ψηφίσματα, *Nub.* 208, *Eq.* 1317, *Pax* 505. So it was said that there was no difference between men and cocks except that the latter ψηφίσματ' οὐ γράφουσι (*Nub.* 1429). In sanctifying decrees the dicasts act in a spirit perfectly natural in extreme democrats; cp. <Arist.> *Ath. Pol.* 41. 25 πάντα διοικεῖται ψηφίσμασι καὶ δικαστηρίοις, ἐν οἷς ὁ δῆμος ἐστὶν ὁ κρατῶν. In *Pol.* 1292 a 27 Aristotle characterises the predominance of ψηφίσματα in a state as the token of extreme democracy; cp. also *Eq.* 1382, *Erg.* 217, *Eur. Ion* 598 seq., *Burke Reflections on the Revolution in France* p. 459 'The vice of ancient democracies, and one cause of their ruin, was that they were ruled by occasional decrees, psephismata. This practice soon broke in upon the tenour and consistency of the laws; it abated the respect of the people towards them, and totally destroyed them in the end' (see WWayte *Dict. Ant.* i. 702^b, HHager *ibid.* ii. 241^a, Gilbert *Beiträge* p. 80).

379. θυρίδος: 'in a Greek house the principal windows were in the *peristyle*, and any that looked into the street were in the upper storey' Sandys ad <Arist.> *Ath. Pol.* 50. 13. It was one of the duties of the *Astynomi* to prohibit the construction of windows (probably on the ground-floor) opening outwards on to the street, according to <Arist.> *Ath. Pol.* l.c. On such windows in the *ὑπερφρον* see Dörpfeldt *d. gr. Theater* p. 208.

380. Διοπείθους, i.e. 'of confidence in Zeus.' Aristophanes often puts a man's name for the quality for which he is notorious, *Ach.* 484 οὐκ εἶ καταπιῶν Εὐριπίδην; so in line 325, and *Eccl.* 97 δείξειε τὸν Φορμίσιον, *Ach.* 1003 ἀσκὸν Κτησιφῶντος λήψεται, *Plato Com.* 136 καὶ γὰρ Προμηθεὺς ἐστὶν ἀνθρώποις ὁ νοῦς. Here, the case is slightly different, as it is *πειθῶ* and *Ζεὺς* that Aristophanes is thinking of; cp. *Eq.* 570 ὁ θυμὸς εὐθύς ἦν ἀμυνίας, 615 νικόβουλος ἐγενόμην, *Pax* 992 Λυσιμάχη 'a peacemaker.' Diopeithes, of the *κυλλή χεῖρ* (*Eq.* 1085), was notorious, even under Pericles, as the enemy of philosophers, and accuser of Anaxagoras (*Plut. Per.* 32). His fanaticism made him the friend of Nicias. Aristophanes believed in his honesty as much as he did in that of Lampon (*Av.* 521, 988). His frenzy was sneered at by Phrynichus (9) and by Ameipsias in his *Connus* (10). Phrynichus's line is like the present, viz.

ἀνὴρ χορεύει καὶ τὰ τοῦ θεοῦ καλὰ | [viz. *saltat senex: salva res est*]. βούλει Διοπίθη μεταδράμω καὶ τύμπανα.

381. ἄγε νῦν : cp. line 403 n.

εἰσκαλαμᾶσθαι κἀνασπαστὸν ποιεῖν, 'to angle in and to land'; cp. line 609. ἀνασπαστός is properly said of one who is expelled from his habitation, and transferred to another place, e.g. *Otes. Pers.* 9 αὐτὸν εἰς Σοῦσα ἀνασπαστὸν ἐποίησατο. It is a favourite word with Herodotus in this signification, cp. v. 12 ἀνασπαστὸς ἐκ τῆς Εὐρώπης, 106, vi. 9, 32, vii. 80 νήσων ἐν τῇσι τοὺς ἀνασπαστοὺς ['the evicted'] καλεομένους κατοικίζει βασιλεὺς. In *Soph. Ant.* 1186 ἀνασπαστοῦ πύλης = 'dragged back' 'opened.'

383. πρηνῶδη, 'hearts of oak'; line 877 n.

385. 'And, mind you, if I miscarry, take me up tenderly, and raise the keen for me, and lay me beneath the—bar.'

μανθάνετε, 'remember,' parenthetical, *Av.* 1003, *Ran.* 195, *Nub.* 355, *Alexis* 124. 6, *Diph.* 32. 13. So ὁρᾷς *Nub.* 355 (see Mein. *Vind. Aristoph.* p. 172).

τι πάθω : *Hermipp.* 44 ἢ ἐγὼ πάθω τι τήνδε τὴν λεπαστὴν ἐκπιών, | τῷ Διονύσῳ πάντα τὰμαντοῦ δίδωμι χρήματα, *Theocr.* viii. 10 οὔποτε νικασεῖς μ' οὐδ' εἴ τι πάθοις τὴν γ' αἰείδων, *Cic. Phil.* i. 4 *si quid mihi humaniter accidisset*, *Richard III* i. iii. 16 'But so it must be, if the king miscarry.' It is an euphemism very common in wills; cp. *Flinders Petrie Pap.* i Index and *Blaydes on Eccl.* 1105.

386. ἀνελόντες : the *vox propria* of taking up for burial; cp. <Arist.> *Ath. Pol.* 50 καὶ τοὺς ἐν ταῖς ὁδοῖς ἀπογιγνομένους ἀναιρουσιν [οἱ ἀστυνόμοι].

θεῖναι : the infin. is often used in the sense of the 2nd pers. of the imperat., especially in Homer (*Goodw. MT.* § 784), *Aesch. PV.* 738 οἷς μὴ πελάζειν. The subject is always in the nom.

In *Vesp.* 872 it is used in a prayer, the subject being in the accus.; *Ach.* 816 Ἑρμᾶ ἔμπολαῖε, τὰν γυναῖκα τὰν ἐμὴν | οὕτω μ' ἀποδόσθαι : in *Vesp.* 937 in a proclamation, the subject being in the accus.; *Pax* 551 τοὺς γεωργοὺς ἀπιέναι. The use of the infin. for the imperat. conveys an air of solemnity that suits this passage (see *Jebb ad Soph. Ant.* 151). It seems to be a parody of official style, as the following quotations, which are very similar in spirit, show; *Cauer Delect. Inscript.* 487 b 8-10 (570 B.C.) ἐὰν δέ τι πάσχω, μελεδαίνειν με, ᾧ Σιγείῃς, *Aristoph. Eccl.* 1105 ὑμεῖς δ', ἐὰν τι πολλὰ πολλάκις πάθω, | θάψαι μ' ἐπ' αὐτῷ τῷ στόματι τῆς εἰσβολῆς.

ὑπό : cp. line 107 n. The δρύφακτοι (= δρίφρακτοι Kühner-Blass *Gram.* i. p. 285) were a fence of low lattice-work (*Ég.* 675); Dem. 776. 15 τὸ τὴν βουλὴν τοὺς πεντακοσίους ἀπὸ τῆς ἀσθενοῦς ταυτησὶ κιγκλίδος τῶν ἀπορρήτων κυρίαν εἶναι καὶ μὴ τοὺς ἰδιώτας ἐπεισιέναι.

388. πατρώοισι : the πατῶοι θεοί of the Athenians were Apollo and Zeus, but, as below the dicasts deify the θεοισεχθρία of Theorus, so here they confer a higher degree on their patron Lycus, the hero-son of Pandion, whose statue stood near the courts. Lycus was closely connected with the δικαστήρια : the jurymen were paid their fees at the foot of his statue, and, for this reason, were called Λύκου δεκάς 'the company of Lycus,' and three obols were placed at his feet, if any cases were tried in court (Böckh-Fränkel *Staatsh.* i. p. 299, schol. R). He is called γείτων here because he has usurped Apollo's functions for the nonce : in fact Philocleon regards the law-court as his true home. There is no reason to think (as Blaydes does) that there was a statue of this hero near Philocleon's house, because he is called προπύλαιε in line 875. He is there invoked as γείτον Ἀγνιδῶ κτλ. because the house has been transformed into a court.

389. οἷσπερ : not τὸ τριώβολον (Blaydes) ; it is anticipatory of the next line.

κεχάρησαι : a form almost worthy of Datis ; κεχάρηκα occurs in line 764. If it is right, it must be looked on as a rare Epic use, justifiable in a solemn prayer, cp. Hom. *Hymn. ad Dionysum* vi. 10 κεχαρημένος, Eur. *IA.* 200 (Chor.), Theocr. xxvii. 70 (see Veitch *Irreg. Grk. Verbs* p. 617, Kühner-Blass *Gram.* ii. p. 569).

390. δακρύουσιν κτλ. : ὡς τῶν καταδικασθέντων εὐθὺς πρὸς τὸ ἡρῶον ἀπ <ιόντων καὶ> κλαιόντων (schol. R).

392. παρά : in *Av.* 728, *Vesp.* 611 with dat. without difference of meaning. Philocleon implores Lycus to sit by him and comfort him, using παρὰ τὸν κλάοντα καθῆσθαι in a very different sense (see Richter *Introd.* p. 141) from that in which it would be used with reference to judicial victims, viz. 'to sit by one who has come to grief' ; cp. line 186 n. The true πατῶος θεός Apollo could not have comforted the dicast, cp. Aesch. *Agam.* 1062 ἢ δ' αὖτε δυσφημοῖσα τὸν θεὸν καλεῖ | οὐδὲν προσήκοντ' ἐν γόοις παρὰστατεῖν.

394. For the aor. subj. in a denial with οὐ μὴ see Goodw. *MT.* § 295. On the testimony of Soph. *El.* 42 οὐ γάρ σε μὴ γήρᾳ τε καὶ χρόνῳ μακρῷ | γυνῶσ' οὐδ' ὑποπτεύσουσιν ᾧδ' ἡνθισμένον,

Cobet (*Mnem.* iii. p. 318) endeavours to establish the law that οὐ μὴ . . . οὐδέ are used in a denial: οὐ μὴ . . . μηδέ (Aristoph. *Nub.* 296) in forbidding, and consequently reads here οὐρήσομαι οὐδ' ἀποπάρδω, not noticing that in this way there is no construction for the aor. subj. ἀποπάρδω and that in Soph. *El.* 42 ὑποπτεύουσιν is the simple fut. with οὐδέ, and has nothing to do with the οὐ μὴ . . . γνῶσι construction. Furthermore, although οὐ μὴ with the subj. occurs 12 times in Aristophanes, (1) 2nd aor. *Ach.* 662 ἀλῶ, *Pax* 1304 ἐπιλάβῃ, *Av.* 461 παραβῶμεν, *Lys.* 363 λάβηται, 492 καθέλωσιν: (2) sigmat. aor. *Vesp.* 612, *Pax* 1037, 1226, *Lys.* 704, *Thesm.* 1167 ἀκούσητε, *Vesp.* 394, there is but one instance of the fut., viz. *Ran.* 509 οὐ μὴ σ' ἐγὼ | περιοφομάπελθόντα, which, possibly, should be corrected to οὐ μὴν σε (Tyrrell). The present passage, taken in conjunction with the other instances of the sigmatic aor. subj., disposes of Dawes's canon (Sobol. *Synt.* p. 42, Gildersl. *AJP.* iii. p. 205). In neg. predictions, the aor. is regular, but the present is used when the aor. is wanting, Plato *Rep.* i. 341 c οὐ μὴ οἶός τ' ᾔησ, *Phil.* 48 d οὐ γὰρ μὴ δυνατὸς ὦ.

κάννας: τὰς ψιάθους ['rushes']. <ὡς ψιάθοις> παραπεφραγμένου τοῦ ἡρώου καὶ στεγασμένου (schol. R); cp. Pherecr. 63 σκηνὴ περίερκτος περιβόλοις κάνναισιν <ἦν>.

395. 'I say, rouse yourself.' 'What's up?' 'I seem to hear a voice circling me round and round.'

τί τὸ πρᾶγμα: quae res? used like εἶα, τί χρῆμα; in Euripides (*Hipp.* 905, *Andr.* 896, *Suppl.* 92, *Or.* 1573) as a formula for expressing astonishment, cp. line 183 n.

ὥσπερ: cp. *Nub.* 1276, *Pax* 234, *Thesm.* 967, Plato *Phaedr.* 260 E, *Phaedo* 88 D ὁ λόγος ὥσπερ ὑπέμνησέ με, *Crat.* 384 c ὥσπερ ὑποπτεύω αὐτὸν σκώπτειν.

ἐγκεκύκλωται of a voice; *Ran.* 154 ἐντεῦθεν αὐλῶν τίς σε περίεισιν πνοή, Soph. *Ant.* 1209 τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς, *OC.* 1477 ἀμφίσταται διαπρύσιος ὄτοβος, Hom. *Od.* vi. 122 ὥς τέ με κουράων ἀμφήλυθε θῆλυς αὕτη.

396. 'Is the old fellow slipping through anywhere anew?' 'No, by gad, but he has tied himself to a rope, and is letting himself down.—Oh you villain.'

397. ὦ μαιρέ: there is a pause after δῆσας, and then Bdelycleon, in his indignation, suddenly addresses his father. There is a similar passage in Soph. *OC.* 1352 νῦν δ' ἀξιώθεις εἰσι κακούσας γ' ἐμοῦ | τοιαῦθ' ἃ τὸν τοῦδ' οὐποτ' εὐφρανεῖ βίον· | ὅς γ', ὦ κάκιστε, σκῆπτρα καὶ θρόνους ἔχων κτλ., where the scholiast remarks δαιμονίως τῇ ἀποστροφῇ χρῆται ἀπὸ τοῦ χοροῦ ἐπὶ

τὸν Πολυνείκην. 'Profound resentment could not be more dramatically expressed' (Jebb).

ὦ τάν, 'my dear sir, what *are* you doing? Please don't come down.' There is an ironical friendliness in this phrase, which is suitable on the lips of a slave (Kühner-Blass *Gram.* i. p. 520). On the unmetrical reading of the codd. see *Introd.* p. xlvī (3).

οὐ μὴ καταβήσει; a construction common in Aristophanes *Nub.* 367, 505, *Ach.* 166, *Ran.* 202, 298, 462, 524, 607, but difficult to explain. For the latest theories cp. Gildersleeve *AJP.* iii. p. 205 and Goodwin *MT.* Append. ii. Goodwin's views are criticised by CDChambers *Class. Rev.* x. pp. 150-3, xi. pp. 109-11, ERWharton *ibid.* x. p. 239, RWhitelaw *ibid.* x. pp. 239-44.

398. κατὰ τὴν ἑτέραν, 'alia via' (Sobol. *Praep.* p. 122) 'the other side' 'from below' (vanL.). This is one of those elliptical expressions in which it is impossible to know what subst. is to be supplied (see line 106 n.). As vWilamowitz says (*Herakl.* ii. p. 181) the article is a substitute for the subst. that must be supplied out of the verb, cp. *Ran.* 190 νενανμάχηκε τὴν περὶ τῶν κρεῶν, Eur. *Med.* 912 ἔγνωσ δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ (omitting 913): for the fem. cp. Aesch. *Ag.* 1640 ζεύξω βαρείας. The usual 'sc. ὁδόν' will not suffice, as the following examples show; Plato *Legg.* v. 727 A δευτέραν . . παρακελεύομαι, Aesch. *Eum.* 638 ταύτην τοιαύτην εἶπον, *Choeph.* 638 διανταίαν οὐτᾶ, *Ag.* 229 πνέων τροπαίαν (πνοήν cannot be supplied, as πνεῦμα is required), Crates 23 παίζειν τὴν κυνητίνδα 'to play kiss in the ring.' So in the plur., Plato *Pol.* 272 B τῷ ῥηθέντι κατὰ πρώτας.

399. 'Perhaps he may back stern-foremost when struck by Opora's bough.'

πρύμνην: the phrase for a man is generally ἐπὶ σκέλος (*Av.* 383) or ἐπὶ πόδα (*Xen. Cyr.* iii. 3. 69). Both phrases are combined in Arrian *Anab.* v. 17. 7 (of elephants) καθάπερ αἱ πρύμναν κρουόμεναι νῆες ἐπὶ πόδα ἀνεχώρουν. That the phrase is technical is shown by the use of τὸ δεῖνα, *Av.* 648 ἀτὰρ τὸ δεῖνα δεῦρ' ἐπανάκρουσαι πάλιν (cp. ABauer in Müller's *Handb.* iv. p. 283). The scholion on this passage says ἀνακρούεσθαι ἔστι τὸ κατ' ὀλίγον ἀναχωρεῖν μὴ στρέψαντα τὸ πλοῖον, cp. Eur. *Andr.* 1120 χωρεῖ δὲ πρύμναν (= 'retreats'). So in Livy xxvi. 39 *retro inhibere remis*. A German scholar thinks that there is a double entente in 'stern'; he might have quoted ἐπὶ πύγην τρέχειν (Bachm. *Anecd.* i. p. 231. 23).

ἱρεσιῶναις: Plut. *Thes.* 22 τὴν δὲ εἱρεσιῶνην ἐκφέρουσιν

ἐπάρδοντες • Εἰρεσιώνη σῦκα φέρει καὶ πίνοντας ἄρτους | καὶ μέλι ἐν κοτύλῃ καὶ ἔλαιον ἀποψήσασθαι | καὶ κύλικ' εὐζωρον, ὡς ἂν μεθύουσα καθεύδῃ, Timocl. 36 A. σὺκ' ἔλαιον ἰσχάδας μέλι. | B. σὺ μὲν εἰρεσιώνην οὐ γεωργίαν λέγεις: see further schol. Clemens p. 9. 33 (quoted in Mommsen *Heortologie* p. 194). It was placed over the house-door and left there until the next year (*Plut.* 1054, *Eq.* 729, *Eupol.* 119). Such a wreath was carried with songs through the streets on the 8th of Pyanepsion, and was hung up on the temples of the gods. It was a suitable weapon for Xanthias to use, as he was climbing up the outside of the house, but its employment here is suggested by the metaphor πρύμνην ἀνακρούεσθαι.

401. The explanation of schol. V τοὺς τοῦ χοροῦ ἐξ ὀνόματος καλεῖ is quite erroneous. In line 232 the names of the dicasts are of a much more individual character: and, as Philocleon's friends were present in the theatre, it was not necessary to summon them to his assistance.

Σμικυθίων, apparently a Doric name (cp. Kock on Pherecr. 32), is a hypocoristic diminutive of Σμικύθη (*Eq.* 969: so called as ἡταιρηκώς, cp. *Gaia Caesar* Tac. Ann. vi. 5), who was γραμματεὺς of the ταμίαι τῶν ἱερῶν χρημάτων in Ol. 91. 1. Such a man was likely to have many treasury-prosecutions on hand.

Τεισιάδῃ κτλ.: these men were probably συκοφάνται, as may be inferred from their names. Müller-Strübing (*Hist. Krit.* pp. 326-8) thinks that Χρήμων is a comic perversion of Κτήσων, who is mentioned in a votive inscription of 380 B.C., viz. Ἐπίγονος ἔμπορος ἐμ Πειραιεῖ οἰκῶν ἀποφυγῶν Κτησίαν Κτήσωνος Θορίκιον, φιάλῃ σταθμὸν ἡ' (*Rang. Ant. Hell.* ii. p. 574). This Κτησίας would be grandson of the Κτησίας of *Ach.* 839 (perhaps the Μαργίας of *Ach.* 701), as it is known from *Av.* 1452 that such a profession descended from father to son (viz. παππῶος ὁ βίος). It is probable that Aristophanes like Horace (see Palmer's Introduction to the *Satires*) disguised real names beneath appellatives that metrically correspond to the originals. See further line 1221 n.

402. 'When will you aid me if not now, before they succeed in dragging me farther in?'

πρίν with *infin. pres.* is rarer than with *infin. aor.* It gives a sense of continuance, effort, or the like, *Thesm.* 380, *Ach.* 383, *Aesch. Suppl.* 710, *Ag.* 1051, *Soph. OC.* 36 (Gildersl. *AJP.* ii. p. 466). μάλλον explains it here.

403. 'Tell me, why hesitate to rouse that gall which stirs, when one has angered our nest?'

The metre changes to trochaic to describe the rush and hurry of the movements of the Chorus. This rhythm well expresses the determination of the Chorus to use force, as other means had failed. The Chorus have approached the *προσκήμιον*, and are forcibly driven back to the centre of the orchestra (cp. Dörpfeldt *d. gr. Theater* pp. 184 seqq.).

εἰπέ μοι with the plur., *Ach.* 319, *Ar.* 366, *Pax* 383. It is an exclamation like the French *dis donc*: cp. line 209 n.

μέλλομεν: in the sense of 'delay' μέλλειν always takes the pres. inf., cp. *Ar.* 352 (Elmsley on *Eur. Med.* 1209).

κινεῖν: the *vox propria* in this sense, cp. the proverbs μὴ κίνει Καμάριναν· ἀκίνητος γὰρ ἀμείνων, κινεῖς ἀνάγυρον and *Lys.* 68, *Eur. Med.* 97 κινεῖ κραδίαν· κινεῖ δὲ χόλον.

405. 'The famous, famous, keen-wrathful sting is strained and keen.'

406. *κολαζόμεσθα* is as often middle in the pres. and aor. as in the fut. (see line 244 n.), cp. Plato *Prot.* 324 c κολάζονται οἱ ἄνθρωποι οὓς ἂν οἶωνται ἀδικεῖν, *Menc.* 240 D, *Thuc.* vi. 78 (Kühner-Blass *Gram.* ii. p. 463).

ὀξύ repeats the metaphorical *ὀξύθυμον* in a literal sense, and is far from redundant, as Blaydes thinks.

408. *βαλόντες*: I cannot explain *βαλόντες* unless we suppose that the *ιμάτια* of the dicasts were carried by the boys, and that now the latter are ordered to lay them down. On ordinary occasions the Chorus did not disrobe themselves until the Parabasis (e.g. *Ach.* 627), but special circumstances may have required this to be done at an earlier period in the *Vespae*. The Wasps must have been dressed for action in order to storm the scene (cp. *Hippoxax* 83 λάβετέ μου θαιμάτια, κόψω Βουπάλου τὸν ὀφθαλμόν· | ἀμφιδέξιός γάρ εἰμι κοῦχ ἀμαρτάνω κόπτων), and, furthermore, it is difficult to see how the *κέντρον* could have been discerned (at line 420) beneath a full *ιμάτιον*. The scholion on *Pax* 729 γυμνὸν γὰρ ποιούσι τὸν χορὸν οἱ κωμικοὶ αἰεὶ ἵνα ὀρχῇται, *Ach.* 627, Plato *Menc.* 236 D εἴ με κελεύεις ἀποδύντα ὀρχήσασθαι, and *Thesm.* 656 show that ἀποδύναι was not confined to the dancing of the *παράβασις* (see Poppelreuter *de com. Att. primord.* p. 35). I cannot understand how most editors can believe that the boys are told to lay aside their *ιμάτια*, as there seems to be no evidence that cloaks were worn by slaves or boys. AMüller (*Bühnenalter.* p. 250) states that an *ιμάτιον* was the wear of a man, and still (p. 256) thinks that *ιμάτια λαβόντες* (which he keeps) refer to the dress of the boys, and can be translated

'tucking up their cloaks' (like *συστειλάμενοι Eccl.* 99)—giving to λαβόντες an unheard-of meaning.

409. Cp. *Ran.* 569, where the πανδοκεύτρια summons Cleon as her προστάτης, even in the lower world.

410. See Crit. App. and Metrical Analysis.

413. τόνδε: for the omission of the article cp. lines 615 n., 1132 n.

416. τὸν οὐρανόν γε: γε can be explained by the ellipse (cp. line 79 n.) or by the oath (cp. line 146 n.).

ὥς: Bdelycleon means 'you may as well listen to reason, and stop screaming, for I won't let Philocleon go.' ὥς means 'since' not 'know that,' as Blaydes and vanLeeuwen translate it: νῆ Δία κτλ. is obviously an interruption, and Bdelycleon goes on as if the Chorus had not spoken, cp. *Ach.* 335 ὥς ἀποκτενῶ, κέκραχθ'. ἐγὼ γὰρ οὐκ ἀκούσομαι. For μεθήσομαι cp. *Eur. Hec.* 400 ὥς τῆσδ' ἐκούσα παιδὸς οὐ μεθήσομαι.

418. Blaydes objects 'mirum est ita de patronis suis loqui Chorum, nisi forte Bdelycleonis putari haec sunt' etc. It shows some naïveté to believe that Aristophanes was influenced by such considerations. The dicasts' champions are no worse than Agoracritus's, cp. *Eg.* 634 ἄγε δὴ Σκίταλοι καὶ Φένακες, ἦν δ' ἐγώ, | Βερέσχεθαι τε καὶ Κόβαλοι καὶ Μόθων, | ἀγορά τ' ἐν ᾗ παῖς ὦν ἐπαιδεύθην ἐγώ, | νῦν μοι θράσος καὶ γλῶτταν εὐπορον δότε.

θεοισεχθρία: a case of ἐκ δυοῖν ἔν (*ex appositione compositio*), cp. Ἄρειος πάγος—Ἄρειοπαγίτης, Μεγάλη πόλις—Μεγαλοπολίτης, ἀνὴρ ἀγαθός—ἀνδραγαθία, καλὸς κάγαθός—καλοκάγαθία (*Cobet Misc. Crit.* p. 525), ὥδῃ φιληλιάς (from ἔξεχ' ὦ φίλ' ἦλιε *Athen.* xiv. 619 B), Δυσωτήρια (*CIA.* ii. 1358). Words formed thus are very common in late Greek, e.g. δεσμοφύλαξ, ἀγαθοδαίμων, νουνεχής, σύαγρος, αὐτάνδρους νῆας (*Polyb.*; see Hatzidakis *Neugr. Gram.* p. 178). Perhaps also ἀνημιωβολιμαῖος (from ἀν' ἡμιωβόλιον) *Ran.* 554. θεοῖς ἐχθρός is used by Aristophanes as one word (hence the absence of the article with the dative) *Nub.* 581 τὸν θεοῖσιν ἐχθρόν βυρσοδέψην, *Lys.* 397. The παρήχησις with Theorus is probably intentional—'O city, and Theorus, the thrasonical!'

419. κέ τίς = ὅσοι, *Plut.* 144, *Ran.* 1368, *Pax* 386 (*Sobol. Synt.* p. 90).

420. 'Oh my eye, they've actually got stings!'

Ἡράκλεις: the usual exclamation of surprise, *Av.* 93, 277

ὦναξ 'Ηράκλεις, *Ran.* 298, *Ach.* 807 ὦ πολυτίμηθ' 'Ηράκλεις, 1018.

καί, 'actually'; cp. line 225 n., *Av.* 1033 καὶ πέμπουσιν ἤδη 'πισκόπους.

421. 'Aye, the stings with which they slew Philippus, the scion of Gorgias, in the field of law.'

γε = 'yes.'

ἐν δίκη: cp. *Plant. Rud. Prol.* 14 *in iure* 'in court'; not as in line 508, although there may be a play, cp. ἐν δίκη χρόνου 'before the tribunal of time' (Solon ap. <Arist.> *Ath. Pol.* 12. 30).

Φίλιππος: probably an alien and a sycophant. He is known only from *Frg.* 113, and *Av.* 1694-704, where he is said to live, with Gorgias, in the land of Φαναί near the κλεψύδρα. He belongs to the strange race of ἐγγλωτογάστορες who θερίζουσιν τε καὶ σπεί- | ρουσι καὶ τρυγῶσι ταῖς γλώτταις συκάξουσί τε. It no more follows that he was a son—or even a disciple—of Gorgias, than that Amynias was the son of Sellus, or Lamachus of Gorgasus (*Ach.* 1131). It is quite in Aristophanes's manner to infer identity of origin from similarity of characteristics. So *Nub.* 830 Socrates is called ὁ Μήλιος (viz. ἄθεος from Diagoras), and Chaerephon ὁ Σφήττιος (ibid. 156). All that Aristophanes means here is that he is an alien, and a tricky rhetorician like Gorgias. Gorgias, of Leontini, who came to Athens in 427 B.C. on an embassy from his native town, remained in Greece as a teacher of rhetoric. He was the ultimate cause of the Sicilian expedition (see Gilbert *Beiträge* p. 150).

422. 'Aye, and we'll slay *you* with them too. Come wheel round, each of you, and drawing your stings charge him, in serried file and with even step, primed with wrath and fury; for he must know well in future what sort of hive he has angered.'

καὶ . . γε: this combination of particles has two meanings, (1) 'yes, and . . ' as here, *Ran.* 164 καὶ χαῖρε πόλλ', ὦδελφέ.—νῆ Δία καὶ σύ γε ὑγίαινε, *Soph. Philoct.* 38 καὶ ταῦτά γ' ἄλλα θέλπεται | ῥάκη: (2) where γε emphasizes the word before, *Soph. Philoct.* 674, 1277.

423. κάξειρας, 'draw your stings and charge him'; so *Eq.* 378 τὴν γλώτταν ἐξείραντες. ἐξῶσαι is similarly used *Soph. Philoct.* 1142 φθονεράν | ἐξῶσαι γλώσσας ὁδύναν ('like a sting').

424. ξυσταλείς, 'with closed ranks'; *Lys.* 1042.

μένους in Attic = 'anger,' *Eur. Hipp.* 984; in Homer 'strength,' e.g. μένος 'Αλκινόοιο. So βία, which in Homer is a

bodily quality, changed its meaning. In Athens βίη 'Ηρακλείη could only be a reproach, cp. μισεῖ γὰρ ὁ θεὸς τὴν βίαν Eur. *Hcl.* 903. The reason of this change is to be found in the Greek love for σωφροσύνη and εὐσχημοσύνη (vWilam. *Herakl.* ii. p. 96).

ἐμπλήμενος: cp. ἐνέπλητο line 911, ἔμπλησο line 603, ἐμπλήμενος *Ecll.* 56, *Eq.* 935. These forms may be compared with ὠνήμην from ὀνίνημι. The inf. ἐμπλήσθαι and the opt. ἐμπλήμην (*Ach.* 236) follow the analogy of the perf. pass. (Ruth. *NP.* p. 63, Dawes *Misc. Crit.* p. 501).

425. εὖ εἶδῃ: see Crit. App.

σμῆνος: cp. *Lys.* 353 ἐσμός γυναικῶν, Cratin. 2 οἶον σοφιστῶν σμῆνος ἀνεδιφήσατε (Blaydes ἀνεκινήσατε), *Com. adesp.* 22 Μουσῶν εὐκόλων ἀνθρήμιον, Aristoph. *Vesp.* 229 n. and Blaydes on *Nub.* 297.

426. 'Why, it's quite an awful prospect to have to fight. The very sight of their quills makes me squirm.'

μέντοι, 'why, this is really terrible.' μέντοι is often so used to strengthen demonstrative pronouns, *Nub.* 588, *Av.* 661, 1351 (Vahlen *Observat. Aristoph.* p. 17). ἤδη = 'when it has come to this—'; so in *Ach.* 315, *Pax* 615, *Thesm.* 520, Eur. *Andr.* 1066 οἶμοι· τόδ' ἤδη δεινόν, Dem. *de FL.* 347 τὰ γὰρ πάντα τὰ πράγματα λυμηνάμενα ὑμῶν καὶ διαφθείραντα ὅλως ταῦτ' ἐστὶν ἤδη 'that we have now arrived at' (Shilleto). The opposite of this is καὶ οὐχὶ τοῦτό πω δεινόν (Dem. *de FL.* 123) 'and this is not yet so disgraceful' as what I am going to mention, 'this is not really so terrible.' So in *Ecll.* 645. For δεινόν . . εἰ cp. line 190 n., *Av.* 1270 δεινόν γε τὸν κήρυκα . . εἰ μηδέποτε νοστήσει πάλιν, *Eq.* 609.

427. ἐγκεντρίδας: for the moment Xanthias forgets that they are wasps (with κέντρα), and remembers only the dicasts' γραφεῖα.

428. ἀφίει: Kühner-Blass *Gram.* ii. p. 213.

429. Cp. line 1292 n.

431. εἰς τὸν πρωκτόν: cp. *Eq.* 760 ὅπως ἔξει πολὺς καὶ λαμπρὸς εἰς τὸν ἄνδρα, where, however, Cobet reads ἐπί.

433. βοήθει: the singular verb is sufficiently defended by *Ecll.* 293 ὦ Χαριτιμάδῃ | καὶ Σμίκυθε καὶ Δράκῃς | ἔπου κατεπεύγων. For the names of slaves see Strabo vii. 304 c ἐξ ὧν γὰρ ἐκομίζετο, ἢ τοῖς ἔθνεσιν ἐκείνοις ὁμωνύμους ἐκάλουν τοὺς οἰκέτας ὡς Λυδὸν καὶ Συρόν, ἢ τοῖς ἐπιπολάζουσιν ἐκεῖ ὀνόμασι προσηγόρευον, ὡς Μάνην ἢ Μίδαν τὸν Φρύγα, Τίβιον δὲ τὸν Παφλαγόνα.

See also v Wilam. *Arist. u. Athen* ii. p. 177. The Phrygians and Paphlagonians were especially reviled; Curt. vi. 11 *ludibrio ei fuisse rusticos homines Phrygasque et Paphlagonas adpellatos*. In Herondas iii. 36 ὁ προστυχὼν Φρύξ is a type of brutality and want of culture. There was only one way of improving his manners, Herondas ii. 100 ὁ Φρύξ πληγείς ἀμείνων ἔσσεται, Sophron (?) παῖσει βάκτρῳ καλίνῳ σκύταλα Φρύξ ἀνὴρ 'will be beaten on the neck with a stick like a Phrygian' (schol. *Ar.* 1283, see further Crusius *Unters. z. d. Mimiamben d. H.* p. 49). Among the names of slaves in the sale of the goods of Kephisodorus, the Hermokopid, are found Θράττα, (Menand. 828 Θράξ εὐτελὴς εἰ πρὸς ἄλλας ἡγορασμένος), Σύρος, Κάρ (cp. Zenob. 4. 33 θύραζε, Kāres, οὐκέτ' Ἀνθεστήρια), Ἰλλύριος, Σκύθης, Κόλχος, Λύδη (Hicks *Hist. Inscr.* p. 104, Dittenb. *Syll.* i. p. 73). For the relative merits of these slaves cp. Diogen. vi. 24 Λυδοὶ πονηροί, δεῦτεροι δ' Αἰγύπτιοι, | τρίτοι δὲ πάντων Kāres ἐξωλέστατοι.

Μασυντίας: the name of a greedy slave (from μασᾶσθαι). In Latin this word became *Masucius* (*Masucium edacem a mandendo scilicet* Festus Pauli 139), *Manducus*, and *Mando* (cp. Varro Bimarco *Frg.* 9 Büch. *magnae Mandonum gulae*). Zieliński (*Quaest. Com.* p. 63) has traced this name back to Μαῖσων, the typical glutton and cook of Dorian Comedy. Maeson was distinguished by his red hair from the θεράπων τέττιξ whose hair was black (see LCPurser *Dict. Ant.* ii. 377^b). For another character from this Comedy cp. line 1315 n.

435. εἰ δὲ μή had become so crystallised that it was used after a neg. when εἰ δέ was sufficient, *Nub.* 1433, *Av.* 133, *Ran.* 629, *Pax* 384 εἰ δὲ μή, *Vesp.* 930, *Nub.* 885, *Philem.* 213. 15, *Soph. Trach.* 587, *Thuc.* i. 28. It is a clumsy formula, but was recommended by brevity (Sobol. *Synt.* p. 118).

ἐν πέδαις: to explain the prep. we must supply δεδεμένοι, *Thesm.* 931 δῆσον αὐτὸν ἐν τῇ σανίδι, *Eq.* 367 σὲ δῆσω 'ν ξύλῳ (codd. omit. ἐν).

παχείαις, 'though bound with fine fat fetters you will have nothing to eat, for I have often heard tell of crackling fig-leaves.'

436. 'I often heard, I remember,' a common phrase in Herodotus and Demosthenes (see Blaydes).

θρίων ψόφον: for empty threats, as the ἀμάμαξος was proverbial for boasting, cp. line 326 n. and 'Chestnuts in a farmer's fire' (*Taming of the Shrew* i. ii. 210). Schol. R's note is as

follows: *παρὰ τὴν παροιμίαν*. “<πολλῶν> ἐγὼ θριῶν ψόφους ἀκήκοα” ‘t is not the first time I listen to witches’ clash’ (Ruth.). But probably *θριῶν* is an error for *θρίων*, ‘I heard the splutter of many a fry’ (Ruth.), or ‘of many a fig-leaf.’ *Ran.* 859 is similar, *σὺ δ’ εὐθὺς ὥσπερ πρίνος ἐμπρησθεὶς βοᾶς*: cp. further *Ach.* 667, <Lucian> *Philop.* 25 ὥσπερ πρίνος καόμενος οἰδηθεὶς διάτορον ἀνεβόησα, *Diogen.* vi. 52, vii. 92, *Apostol.* xiv. 68 *μείζονα βοᾶς δάφνης χλωρᾶς καομένης*.

437. ‘If you won’t let this man go, I know something that shall be planted in you.’ See Crit. App.

438. *τὰ πρὸς ποδῶν* does not differ much from *τοὺς πόδας*. As in *Av.* 66 *ἐροῦ τὰ πρὸς ποδῶν* (in *Soph. OT.* 130 *τὰ πρὸς ποσὶν* which does not occur in Aristophanes) so in *Lys.* 932 *μή μ’ ἐξαπατήσης τὰ περὶ τῶν διαλλαγῶν*. Properly *πρὸς* means ‘away from’ in accordance with the Greek idiom, which looks from the object to the observer, not *vice versa* as in English. *πρὸς ποδῶν* is used differently in lines 1236, 1414.

Δρακοντίδης: *α παρ’ ὑπόνοιαν* for *δρακοντοειδῆ*, ὅτι ὁ Κέκροψ τὰ κάτω δράκοντος εἶχεν (schol. R), cp. *Holzinger de verb. lusu* p. 24, and the sarcastic description in *Eupolis* 156 *καὶ τὸν Κέκροπα τάνωθεν ἀνδρὸς φασ’ ἔχειν | μεχρὶ τῶν κοχανῶν, τὰ δὲ κάτωθεν θυννίδος*. In itself the patronymic could express ‘snake-like,’ as *Κλεπτίδης* and *Κλωπίδης* mean ‘thievish,’ cp. *Cratin.* 10 *Ἐρασμονίδης* ‘charming,’ *Βομβομαχίδης*, *Μισαργυρίδης*, *Pultiphagonίδης* (*Plaut. Poen. Prol.* 54), *ἀρχογλυπτάδης* ‘Fitz-placehunter’ (*Eustath.* 211); see *Kühner-Blass Gram.* ii. p. 283, and line 183 n.

440. ‘Dost thou permit me to be mastered by a set of savages whom I taught to weep—four to the quart?’

τέτταρα: ‘weep thirteen to the dozen’ seems to be the meaning of this phrase, lit. ‘four large quatern tears to the χοῖνιξ’ (*Böckh-Fränkel Staatsk.* i. p. 122). So schol. R *κλάειν ἀντὶ τοῦ πέττειν καὶ διαρτίζειν*. For the ellipse cp. line 106 n. and *Herond.* iii. 11 *κῆν τὰ Ναννάκου κλαύσω* ‘though I weep my eyes out.’ *vanLeeuwen* misinterprets this meaning, in his objections against the received explanation. He says that such a hard master as *Philocleon* never fed his slaves on ἄρτοι, but on μᾶζαι, not observing that *τέτταρα* is not *τέτταρας* (sc. ἄρτους), and that *δάκρυα* is to be supplied, ‘weep four large tears to the χοῖνιξ,’ *τέτταρ’ εἰς τὴν χοῖνικα* being proverbial for ‘full measure.’ However, I do not think it impossible that *Aristophanes* wished a play with *τέτταρας τὴν χοῖνικα*, viz. ‘I taught you to weep, four to the choenix,’ the verb *λαμβάνοντας* being understood, as the verb has often to be supplied in

proverbs, e.g. οἱ Οἰναῖοι τὴν χαράδραν (cp. line 1034 n.), κριὸς τὰ τροφεῖα (of ingratitude), Ἀττικὸς εἰς λιμένα 'fresh-water sailor,' and the like. A choenix (two pints) was the ἡμερησία τροφή (Herod. vii. 187, Thuc. iv. 16, Böckh-Fränkel *op. cit.* i. p. 114) —at any rate for slaves. Hence the Corinthians were called χοινικομέτραι, on account of the number of slaves they possessed (Athen. vi. 272 B, Böckh-Fränkel l.c.). The Athenian prisoners at Syracuse received only half a choenix daily (Thuc. vii. 87). To suppose that there is a play on χόινιξ 'stocks' (with a scholiast) in my opinion only spoils the line. It is not well to strain the capacity of a joke.

441 seqq. 'Pray tell me, who can now deny that many evils are inherent in old age?—'t is but too true.—So now, the twain master by force their ancient lord, forgetting the ancient—jerkens and smocks which he bought for them, and the caps; and he was the benefactor of their toes in winter-time.'

441. εἶτα, 'quae cum ita sint'; cp. line 52 n.

442. δηλαδὴ: a poetical word, found in Herod. i. 184, Sophocles, Euripides (Schmid *Att.* ii. p. 305), but rare in Aristophanes (*Ecl.* 1157). Cobet objects to the asyndeton, but the absence of a particle is not without force. δηλαδὴ is used parenthetically, in a reflective way after the mention of the sorrows of old age, = 'too true.' It expresses a sigh in words.

καὶ νῦν γε: γε goes with καί ('aye and'), which introduces a special instance of a general truth, cp. line 503.

443. πρὸς βίαν has two meanings in Aristophanes, (1) 'forcibly' *Ach.* 73, *Lys.* 163; (2) 'unwillingly' *Ecl.* 467. A similar adverbial phrase is πρὸς ὀργήν *Ran.* 844.

χειροῦσιν: ἀντὶ τοῦ χειροῦνται (schol. R).

444. διφθερά = a short χιτῶν of leather (AMüller *Bühnenalt.* p. 237). στεγανὸς χιτῶν ἐπὶ κράνον ἔχων Pollux, i.e. which could be drawn over the head. Generally worn by country-folk (*Nub.* 72).

ἐξωμῖς = ἑτερομάσχαλος χιτῶν, i.e. the right shoulder and arm were bare (hence called ἐξωμῖς). So in Plaut. *MG.* 1174 *palliolum habes . . id conexum in humero laevo, expalliato brachio*. It was worn not only by slaves but by the working-classes (χιτῶν δουλικὸς ἐργατικός Hesych.), cp. Beck.-Göll. *Charik.* iii. pp. 207-9, *Dict. Ant.* i. 814^a, ii. 321^b.

445. κυνᾶς: a very strange attraction to the case of the relative ᾧς: line 1180 is not parallel (see n.).

Within the walls of Athens, it was customary to go about

with the head uncovered, cp. Lucian *Gymn.* 16 Anacharsis complains of the heat of the sun, τὸν γὰρ πῖλόν μοι ἀφελεῖν οἴκοθεν ἔδοξεν, ὥς μὴ μόνος ἐν ὑμῖν ξενίζοιμι τῷ σχήματι, but certain occupations rendered it necessary to wear κυναῖ or πέ-τασοι (Beck.-Göll. *Charik.* iii. p. 263). Even Ismene wore an ἡλιοστερῆς κυνῇ (Soph. *OC.* 313) on a journey. The κυνῇ was worn by slaves and peasants as a protection against storm and rain (Herm.-Blümner *Privat. Alt.* 180 n. 3, *Dict. Ant.* ii. 427^a).

τοὺς πόδας: sc. ἀσκέrais, cp. Hipponax 19 ἐμοὶ γὰρ οὐκ ἔδωκας οὔτε κω χλαῖναν | δασεῖαν, ἐν χειμῶνι φάρμακον ῥίγεις, | οὔτ' ἀσκέρησι τοὺς πόδας δασεῖησιν | ἔκρυψας, ὥς μὴ μοι χίμετλα ῥήγνυται. Shoes in winter were reckoned among the primary necessities of life (Plut. *Solon* 2 γαστρί τε καὶ πλευραῖς καὶ ποσὶν ἀβρὰ παθεῖν), but this passage does not prove (as Beck.-Göll. maintain, *Charik.* iii. p. 269) that masters always provided their slaves with them in winter. Philocleon's kindness is dwelt on here as being quite out of the common. In Sparta, it was a part of the training of the young to go about unshod, Xen. *de Rep. Lac.* 2. 3 ἀντί γε μὴν τοῦ ἀπαλύνειν τοὺς πόδας ὑποδήμασιν ἔταξεν ἀνυποδησία κρατύνειν. And even at Athens men of ascetic life imitated the Spartan custom: Socrates ἀνυπόδητος διὰ τοῦ κρυστάλλου ἐπορεύετο (Plato *Symp.* 220 B) amid the rigours of a Thracian winter, and even the orator Lycurgus ὑπεδέδετο only on ταῖς ἀναγκαίαις ἡμέραις (*Vit.* X or. 842). In fact, the wearing of shoes was thought as effeminate as to take hot baths, Lucian *Icarom.* 31 καὶ ψυχρολουτῷ καὶ ἀνυπόδητος τοῦ χειμῶνος περιέρχομαι. Within the house, shoes were never worn (see Beck.-Göll. *Charik.* iii. pp. 267-70, Blaydes on *Nub.* 103). The change from the relative to the direct construction is in accordance with the Greek idiom, Soph. *Aj.* 458 ὅστις ἐμφανῶς θεοῖς | ἐχθαίρομαι μισεῖ δέ μ' Ἑλλήνων στρατός.

ὠφέλει: ἄν is generally used with the imperf. in this sense, but cp. *Ecc.* 64, *Plut.* 1144 (Bachm. *Philol.* Suppl. B v. p. 239).

446. ἐκάστοτε, 'in each winter'; cp. line 770 n.

447. οὐδ' ἐν ὀφθαλμοῖσιν: the absence of the article with ὀφθαλμοῖσιν is justified by the fact that ἐν ὀφθαλμοῖσιν is a quotation from a proverbial saying; Eur. *Fr.* 457 αἰδῶς ἐν ὀφθαλμοῖσι γίγνεται, *Med.* 219 δίκη γὰρ οὐκ ἔνεστ' ἐν ὀφθαλμοῖς βροτῶν, cp. also the dictum Πλάτων παρεκελεύετο τοῖς μαθηταῖς τρία ταῦτα ἔχειν, ἐν μὲν τῇ γνώμῃ σωφροσύνην, ἐπὶ δὲ τῆς γλώττης σιγήν, ἐπὶ δὲ τῶν ὀφθαλμῶν αἰδῶ. The phrase

is as old as Theognis 85 οἷσιν ἐπὶ γλώσση τε καὶ ὀφθαλμοῖσιν ἔπεστιν | αἰδώς. οὐδέ (to which Blaydes objects) introduces an afterthought, 'these men have no reverence—even seated, according to the old saying, in their eyes.'

449. βότρυς: for this accus. see Kühner-Blass *Gram.* i. p. 439.

450. εὖ κἀνδρικῶς: a stock phrase, 'like a good man and true,' line 153, *Eg.* 379, *Thesm.* 656 εὖ κἀνδρείως, Plato *Com.* 109.

451. ζηλωτόν: ironical, 'to the admiration of all beholders' (AJ Church).

452. 'But unhand me—you and you, before my son runs out.'

ἄφες: the usual construction when the subjects follow the verb; here, as I suppose, the second σύ is an after-thought, cp. *Nub.* 935, *An.* 131, 656. On the same principle we have *Eg.* 75 ἔχει γὰρ τὸ σκέλος | τὸ μὲν ἐν Πύλῳ, τὸ δ' ἕτερον ἐν τήκκλησίᾳ, cp. *An.* 843, *Eccl.* 41. Line 433 is different, as there Μίδα καὶ Φρύξ precede the verb βοήθει, and λάβεσθε follows in the next line (see n.). Although ἄφες is supported by lines 428, 448, the MSS. ἄνες is not certainly wrong; cp. *Soph. Ant.* 1101 κόρην μὲν ἐκ κατώρυχος στέγης ἄνες, *Eur. Andr.* 578 καὶ τῆσδε χεῖρας . . ἀνιέναι. Still *dimitte* is more natural here than *remitte* (Cobet *VL.* p. 278).

454. οὐκέτι: 'and the time is rapidly approaching' gives the sense of οὐκέτι. Perhaps, however, it may mean 'and this time it won't be long delayed,' as in οὐκέτι μανθάνω 'I fail to understand you this time.' For εἰς cp. *Pax* 366 εἰς τίν' ἡμέραν; (Sobol. *Praep.* p. 57).

455. 'Sudden in choler, loving the law, of vinegar aspect.'

ὄξυθύμων: for the character of the Athenian Demus cp. *Eg.* 42 seqq. νῦν γὰρ ἐστὶ δεσπότης | ἄγροικος ὀργήν, κυανοτρώξ, ἀκράχολος, | Δῆμος πυκνίτης, δύσκολον γερόντιον, and Pliny *NH.* xxxv. 10. 36 *pīnxit [Parrhasius] et Demum Atheniensium argumēto quoque ingenioso. debebat namque varium iracundum iniustum inconstantem, eundem exorabilem clementem misericordem ostendere. iniustum* shows that there is a grim irony in δικάων here.

δικαίων, perhaps 'law-loving,' with reference to its derivation δίκη in the sense of *law*, not *justice*, cp. Archippus's (*Frg.* 46) enigmatic line, viz. ἀμαθὴς σοφός, δίκαιος ἄδικος 'ignorant though a sophist, unjust though litigious.' So ἐν δίκῃ 'in

court,' line 421 n. Bentley's δικαστῶν is not an improvement unless it be taken in the old sense of 'avenger,' which was still familiar in the 5th century; Aesch. *Choeph.* 119 δικαστὴν ἢ δικηφόρον, Antiphon i. 24 ὅπως διδῶσι δίκην οἱ ἀδικούντες, τούτου γε ἔνεκα δικασταὶ καὶ ἐγένεσθε καὶ ἐκλήθητε.

βλεπόντων κάρδαμα: when a subst. or adj. is used with βλέπειν, it is limited to the outward expression of emotion; consequently as 'the eye cannot see itself,' no man can use this idiom of himself. With the infin. it signifies *purposé*; *Ach.* 376 Alexis 97 ὀρχεῖσθαι μόνον | βλέποντες, ἄλλο δ' οὐδέν, Epicr. 2. 6 τὸ καθ' ἡμέραν ὀρώσα πίνειν κᾶσθλειν | μόνον (van Herw. *Mnem.* xxi. p. 450). With the present passage cp. 'his complexion is perfect gallows' *Tempest* i. i. 32, 'of such vinegar aspect' *Merchant of Venice* i. i. 54, 'the tartness of his face sours ripe grapes' *Coriolanus* v. iv. 18, *Eq.* 631 βλέπειν νᾶπυ, *Ran.* 603 ὀρίγανον, *Rax* 1184 ὀπόν, *Ecc.* 292 ὑπότρυμμα, *Ach.* 254 θυμβροφάγον, *Eupol.* 309 ἄνθρωπος ἀποφρᾶς ['impious'] καὶ βλέπων ἀπιστίαν, *Macar.* 6. 30 ὄμφακας βλέπειν. A bitter man is called Θασία ἄλμη by Cratin. 6 (εἶδες τὴν Θασίαν ἄλμην οἱ ἅττα βαῦζει), and a bitter wit ὄμφακίας θυμός (*Ach.* 352), cp. Plato *Com.* 32 καὶ τὰς ὀφρῦς σχάσασθε καὶ τὰς ὄμφακας.

456. παῖε = παίων ἀπέλανε: *Lys.* 587 ἐκραβδίζειν ἐκ τῆς πόλεως (Bachm. *Conj.* p. 77).

457. ἀλλά, 'why, that's what I am doing.' 'Come, you must do your (καί) part, and smoke them out.'

459. προσθείς = 'infusing.'

Αἰσχίνην = καπνόν. Aeschines, like Theagenes *Av.* 822, was ψευδόπλουτος. τὰ Αἰσχίνου τάλαντα (a variation of the proverbial Ζωπύρου or Ταντάλου τάλαντα 'chateaux en Espagne') were situated in Cloud-cuckoo-land. He was called ὁ Σέλλου in line 325, as being πτωχαλαζών. In line 1244 he is called, ironically, ἀνὴρ σοφὸς καὶ μουσικός. Even in his scolia (line 1245) he could not help harping on wealth. Here, as the slave has no brushwood, he is told to smoke out the Wasps with the son of Sellartius. The joke in *Ran.* 1437-8 is similar, viz. εἴ τις πτερώσας Κλεόκριτον Κινησίᾳ κτλ., (cp. Vahlen *Observat. Aristoph.* p. 8).

ἐκτυφε: suggested by Eur. *Cycl.* 475 εἰ τοῦ Κύκλωπος τοῦ κακῶς ὀλουμένου | ὀφθαλμὸν ὥσπερ σφηκιὰν ἐκθύψομεν.

Σελλαρτίου: according to schol. V Aristophanes ἀντὶ τοῦ εἰπεῖν Σέλλου ἔπαιξεν ἐπεκτείνας Σελλαρτίου, ἵνα πάλιν ὡς καπνὸν κωμωδήσῃ καὶ ψευδόπλουτον παρὰ τὸ σέλας—a note that explains

the Σελλ- but not the -αρτίον. It is difficult to explain the ending, unless we suppose that the name of Aeschines's father ended in -άρτιος. If so, Σελλάρτιος would be like Κομητ-αμυνίας, Κολακώνυμος, Κολακοφωροκλείδης (see line 343 n.), and such Comic perversions. This difficulty has tempted Schneider (*Fleck. Ann.* cxvii. p. 114) to suggest Σελλατμίον, but, unfortunately, this would be a false quantity in trochaic verse.

460. ἄρα . . , 'was I not right in thinking that we should at last scare you off?' This is an idiom properly used when one has escaped from some struggle with great labour; *Ran.* 268 ἔμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κόαξ, *Ach.* 347 ἐμέλλετ' ἄρα πάντως ἀνήσειν τῆς βοῆς. The present instance differs from the others in that ἄρα, which is elsewhere *merely* inferential, is interrogative, for the lengthened form of ἄρα cannot commence a clause, and is, besides, suspicious in conjunction with ἔμελλον, as in *Nub.* 1301 ἔμελλον ἄρα σε κινήσειν (not σ' ἄρα which receives no MSS. support) is probably the true reading. As an inferential particle is required, we must suppose that ἄρα is inferential as well as interrogative, as in line 1091 (see Bachm. *Spec.* p. 3) ἄρα δεινὸς ἦ τότε κτλ. Theopomp. *Com.* 32. 3 is an exact parallel, ἄρ' εἰ κάτοπτρον φύσεος, ἣν πλήρες δοθῆς; where Koek wrongly omits the note of interrogation. It must be noticed that in this idiom the inf. after ἔμελλον is always fut., except in *Ach.* l.c. which has been corrected by Dobree (MSS. ἄρα πάντες ἀνασείειν βοήν). My friend Prof. Beare points out to me that the explanation of this peculiar subjective use of μέλλω is to be found in Arist. *de divin. in somn.* 2 ὅλως γὰρ οὐ πᾶν γίνεται τὸ μελῆσαν οὐδὲ τὸ αὐτὸ τὸ ἐσόμενον καὶ τὸ μέλλον.

ἀποσοβήσειν: cp. *Ran.* 45 ἀποσοβήσαι τὸν γέλων, *Eg.* 60 ἀποσοβεῖ τοὺς ῥήτορας.

461. ῥαδίως οὕτως: a stock phrase for 'quite easily' in Demosthenes and the Orators, but here it means 'so easily.'

462. Φιλοκλῆς: son of Diopeithes, by Aeschylus's sister; father of Melanthion (*Av.* 151) and Morsimus. Although he defeated the *Oedipus Tyrannus*, only a single line of his poetry has been preserved (by schol. *Av.* 282): <Ἥλιε>, σὲ πάντων τῶνδε δεσπότην λέγω (Nauck *FTG.* p. 759). He was ridiculed by the Comedians for his ugliness, which was supposed to have affected his style, *Thesm.* 168 A. ὅμοια γὰρ ποεῖν ἀνάγκη τῇ φύσει. M. ταῦτ' ἄρ' ὁ Φιλοκλῆς αἰσχρὸς ὦν αἰσχρῶς ποεῖ. An imitator of Aeschylus, he reproduced his grotesqueness rather than his grandeur. Cratinus (292 ὄνπερ

Φιλοκλέης τὸν λόγον διέφθορεν) ridiculed him, and in Telecl. 14 the Muse of Tragedy bewails his ugliness, but excuses it; ἀλλ' ἡ τάλαινα Φιλοκλέα βδελύττομαι, | εἰ δ' ἐστὶν αἰσχρὸς, Αἰσχύλου φρόνημ' ἔχει (so Cobet and Kock). On account of his πικρία he was nicknamed ὁ Ἀλμῖανος (schol. *Av.* 282) and was compared to a κορυδὸς, whose voice was thought detestable; cp. the proverb ἐν ἀμούσοις καὶ κορυδὸς φθέγγεται. Among his hundred tragedies, the name of only one tetralogy, the Πανδιονίς, is known. The line quoted by Athen. ii. 66 B from Philocles οὐδ' ἂν ἐγκέφαλον ἔσθων λίποι is corrupt, and if Nauck's emendation οὐδ' ἂν ἔγκαφος ('a mouthful') is correct, it must be assigned to the Comic poet Philocles (see Nauck *FTG.* 760). For the metaphor βεβρωκότες cp. *Nub.* 924 γνῶμας τρώγων Πανδελετειούς, *Pax* 1116 τὴν Σίβυλλαν ἔσθιε.

463. ἀρα δῆτα occurs elsewhere only in *Eq.* 322, *Nub.* 1094, *Lys.* 54 ἀρ' οὐ . . δῆτα; 'Is it not patent to the needy that a despotism is stealing a march upon us?' Cp. *Soph. OT.* 386 λάθρα μ' ὑπελθὼν ἐκβαλεῖν ἰμείρεται.

466. πόνῳ πονηρέ: simply a superlative, 'a double-dyed villain,' πόνῳ being a repetition of the πόνος in πονηρός, *Lys.* 350. So κακὰ κακῶν etc.; cp. *Soph. OT.* 1469 γονῇ γενναῖε. For the παρήχσις (*adnominatio*) cp. Holzinger *de verb. usu* p. 30 and line 276 n.

κομηταμνία: cp. line 343 n., *Ach.* 605 Γερητοθεοδώρους 'folk such as the bald-headed Theodorus' (from γέρης = φαλακρός, Gilbert *Beiträge* p. 160).

469. εὐτράπελον, 'you debar us from the laws enacted by the state, having no pretext nor any dexterous argument, you solitary aristocrat.'

473. 'Is it possible after battle, and these fevered cries, to come to a parley, and terms?'

ἂν ἐκ: see *Crit. App.*

κάτοξυς is a medical term: see Blaydes's note.

474. εἰς λόγους: so εἰς λόγον, *Eq.* 806 εἴ ποτε . . στεμφύλῳ εἰς λόγον ἔλθοι, *Neophron* 1. 4 σοὶ δ' εἰς λόγους μολῶν ἂν ἡλπιζὼν μαθεῖν.

475. 'A conference with you, you Tory!'

σοὺς λόγους: the rules regulating the repetition of prepositions in a reply are as follows; (1) In a simple reply (line 761 n.) the prep. is always repeated, *Pax* 223 εἰς ἀντρον βαθύ. T. εἰς ποῖον; E. εἰς τουτί: ἔνεκα, however, is not repeated *Ran.* 1009. (2) In repeating another's words with

surprise, as here, the prep. is repeated, cp. line 1143, *Ar.* 1209. (3) The only case where the prep. is not repeated is when one confirms another's words, defining them more closely, e.g. *Eccl.* 522, *Plut.* 889 οὐκ ἐπ' ἀγαθῷ γὰρ ἐνθάδ' ἐστὸν οὐδενί. | — μὰ τὸν Δί' οὕκουν τῷ γε σῷ. Of course, in answers expressing surprise with ποῖος, the prep. is not repeated (*Bachm. Conj.* p. 123).

476. 'You caddis-flounce, lip-unshorn, intimate of Brasidas.'

Βρασίδας: a natural accusation at this time after the apparently treacherous loss of Amphipolis and the disgrace of Thucydides; cp. line 288 n. and *Pax* 640. For Brasidas's operations in Thrace during the preceding summer see Gilbert *Beiträge* p. 197, *Holm Gr. Gesch.* ii. pp. 375 seqq. ET.

κράσπεδα: it would be difficult to beat the fatuity of schol. R's note, ὅτι τῶν ἀρχαίων οἱ στέφανοι κατὰ τὸ ὀπισθεν μέρος κράσπεδα εἶχον.

477. **στεμμάτων** here means 'wool,' as in *Eur. Or.* 12 ᾧ στέμματα ξήνασα. So schol. V ἐκ στεμμάτων δὲ ἀντὶ τοῦ ἐξ ἐρίων. Apparently the Spartan cloaks were edged with tufts or flounces of wool, cp. *Diph.* 43. 30 τὰ κράσπεδ' ἀποθλιβέντα.

ὑπήνην, generally 'the moustache,' ὑπήνη being the upper lip; *Arist. HA.* iii. 11 περὶ δὲ τὸ γένειον τοῖς μὲν συμβαίνει καὶ τὴν ὑπήνην καὶ τὸ γένειον δασὺ ἔχειν (see Blaydes's note). So *Eubulus* 100 καὶ τῇ σπαθίδι τὸν πώγωνά μου | καὶ τὴν ὑπήνην μύρισον. At times, however, the terms were confused, as, probably, in *Aristoph. Lys.* 1072 ἀπὸ τῆς Σπάρτης πρέσβεις ἔλκοντες ὑπήνας, since the Spartans shaved the upper lip (Kock on *Antiphan.* 44). So *Pollux* ii. 80 αἱ δὲ ὑπὸ τῇ ῥινὶ τρίχες μύσταξ, ὑπορίνιον, προπωγώνιον, πρώτη βλαστή· αἱ δὲ πρὸς τῷ κάτω χεῖλει πάππος· τὸ δὲ ἐξ ἀμφοῖν ὑπήνη. As at Athens it was thought effeminate to shave, the Athenians can have disliked only the unkempt, ragged character of the Spartan beards; *Plato Com.* 124 gives a picture of Athenian laconizers, χαίρεις οἶμαι καταπυκτεύσας αὐτὸν διακλιμακίσας τε | τὸν ὑπηνόβιον σπαρτιοχαίτην ῥυποκόνδυλον ἐλκετρίβωνα: see further *Aristoph. Ar.* 1281 ἐλακωνομάνουν ἅπαντες ἄνθρωποι τότε· | ἐκόμων ἐπείνων ἐρρύπων ἐσωκράτων.

478. **ἐκστῆναι**, 'it would be better for me to disown my father altogether, than to daily bear arms against such a sea of troubles.' Had Bdelycleon the intimate foreknowledge of Aristotle's *Ethics* possessed by Shakespeare's Hector (*Troilus and Cressida* ii. ii. 166) he might have remembered *Eth. Nic.*

1163 b 18 διὸ καὶ δόξειεν οὐκ ἐξεῖναι νίῳ πατέρα ἀπείρασθαι, πατρὶ δ' υἱόν.

479. ὀσημέραι: cp. Dem. 744 ὅσοι μῆνες, Hor. *Od.* ii. 14. 5 *quotquot eunt dies*.

480. 'And still the business has not yet "come to the parsley," no, nor to the rue.'

παρόσον τὰ βρέφη γεννηθέντα εὐθὺς <έν> σελίνοις ἐτίθουσιν (schol. R). A proverb ἐπὶ τῶν μακρὰν τοῦ τέλους ἀπεχόντων (*App. prov.* iv. 38, *Apost.* 13. 47).

In Theocr. vii. 68 parsley goes to make a couch. 'The plant may have a mystical meaning in respect of birth, as we know it to have had in regard to death' (Ruth.); cp. the proverb δεῖσθαι τοῦτον τοῦ σελίνου of one seriously ill (Plut. *Timol.* 26). So the Chorus mean in the words of Aeschylus that Bdelycleon's troubles are οὐδέπω 'ν προοιμίαις. This explanation, though far-fetched enough, seems to be more satisfactory than that given by schol. V, viz. that parsley and rue formed the περίκηποι of Greek gardens. The words οὐδ' ἐν πηγάνῳ do not belong to the proverb, being added παρ' ὑπόνοιαν *risus captandi causa* (schol. and Bauck *de proverb.* p. 77).

481. παρεμβαλοῦμεν, 'we will throw in, slip in parenthetically, this sample of our three-quart phrases for you.' So Theophr. *Char.* vii (of the loquacious man) καὶ κατὰ τῶν πληθῶν γε ἅμα διηγούμενος κατηγορίαν παρεμβαλεῖν 'throw in some abuse of the "masses," too, in the course of his narrative' (Jebb). So παρεμβολή was a 'parenthesis' (Walz *Rhet.* viii. 483, 576) or an 'interpolation'; cp. Arist. *Rhet.* iii. 14. 19 (Bekk.) where Aristotle says that Prodicus was accustomed ὅτε νυστάζοιεν οἱ ἀκροαταί, παρεμβάλλειν τῆς πεντηκονταδράχμου αὐτοῖς ('to throw in a little of his "50-dollar lecture"').

τριχοίνικων: εὐτελῶν (schol. R), i.e. 'homely'; but the sense is rather 'full-bodied.' τριχοίνικον ἄρτον occurs in Xen. *Anab.* vii. 3. 23 of a loaf twelve times as large as those mentioned in line 440 n. Here the reference is not to any single word in line 480, but rather to the general effect of the absurd periphrasis for the simple word ἀρχή: so this line is not quite parallel to *Pax* 521 ῥῆμα μυριάμφορον, *An.* 465 μέγα καὶ λαρινὸν ἔπος, *Ran.* 821 ῥήμαθ' ἵπποβάμονα, 929 ἱπποκρημνα ῥήματα, Crates 19 ἔπη τριπλήχη, Θετταλικῶς τετμημένα, Plato *Com.* 67 γωνιαίου ῥήματος, Diogen. iii. 41 ἀμαξιαῖα ῥήματα, *sesquipedalia verba*. 'τριχοίνικων possibly means "gardeners' vocabulary." Three quarts of pease, beans, etc., may have been

a common measure, cp. *Pax* 1144 ἀλλ' ἄφευε τῶν φασήλων, ὦ γύναι, τρεῖς χοίνικας' (APalmer). If so, we might translate 'costermonger phrases,' cp. *2 Henry IV* i. ii. 190 'virtue is of so little regard in these costermonger times.'

482. 'But, as yet, you do not smart: but wait a little until the counsel gives you a cold douche of the self-same charges.'

ἀλλὰ . . ἀλλά: for the double ἀλλά and the ellipse cp. line 193. In *Nub.* 122 seqq. ἀλλά is repeated 5 times.

ξυνήγορος: cp. line 691 n. It may be inferred from this passage that they conducted γραφαὶ καταλύσεως τοῦ δήμου (Gilbert *Beiträge* p. 88).

483. καταντλή: *Eq.* 1091, Plato *Rcp.* i. 344 n ὥσπερ βαλανεῖς ἡμῶν καταντλήσας κατὰ τῶν ὥτων ἀθρόον καὶ πολὺν τὸν λόγον. The shampooers were called παραχύται.

484. ἄρ' ἄν, 'in heaven's name, will you be so kind as to have yourselves removed?' (*Soph. Ant.* 244 οὐκοῦν ἐρεῖς ποτ', εἰτ' ἀπαλλαχθεῖς ἄπει;). The ironically polite substitute for an imperative (cp. *Pax* 958, *Eq.* 1161), is exactly equivalent to Grandcourt's (*Daniel Deronda*) 'will you be so kind as to go to the devil, Lush?' So *Soph. Ant.* 444 σὺ μὲν κομίζεις ἄν σεαυτὸν ἢ θέλεις. The more general use is in a mild command, *Soph. Philoct.* 674 χωροῖς ἄν εἶσω, *Trach.* 624 στείχοις ἄν ἤδη. See further line 726 n.

ἀπαλλαχθεῖτε: for the form see line 1421 n. The contracted aor. opt. pass., which alone is correct, is found in Comedy only in *Ran.* 1448 σωθείμεν (so V, σωθείημεν R), *Pax* 1262 διαπρισθεῖεν. Other contracted forms are *Ran.* 1440 ναυμαχοῖεν, *Av.* 127 οἰκοίτην, 172 ποιοῖμεν, *Lys.* 152 ἐπιθυμοῖεν, 488 πολεμοῖτε, *Thesm.* 1231 ἀνταποδοίτην. *Ran.* 177 has a wrong form ἀναβιώην for -οιην (see Ruth. *NP.* pp. 454-6, Cobet *Misc. Crit.* p. 454, Blaydes on *Ran.* 1448, Dawes *Misc. Crit.* p. 453, Kühner-Blass *Gram.* ii. p. 71).

485. δέρεσθαι καὶ δέρειν: so *Ran.* 857 ἔλεγχ' ἐλέγχου, 861 δάκνειν δάκνεσθαι. In such locutions there is generally an asyndeton, *Ach.* 625 πωλεῖν ἀγοράζειν, *Nub.* 241 ἄγομαι φέρομαι. The presence of καὶ here, and the unusual order of the words are due to the fact that δέρειν is a παρ' ὑπόνοιαν, 'is it decreed for me to be flayed and—to give as good as I get?'

δι' ἡμέρας, 'all day'; *Pax* 56, *Ran.* 260, *Hermipp.* 4. 6 οὐ παύσεται δι' ἡμέρας ὅσημέραι τροχάζων 'all day and every day,' *Nub.* 1053, *Pax* 27 δι' ἡμέρας ὅλης, *Vesp.* 1058 δι' ἔτους, *Frg.* 318 (Dind.) διὰ νυκτός, *Pax* 398 διὰ παντὸς αἰεί: but διὰ χρόνου always means 'after an interval,' line 1252, *Plut.* 1045 διὰ

πολλοῦ χρόνου, or (2) 'from time to time,' cp. *Pax* 710, *Soph. Philoct.* 758 ἡκεὶ γὰρ αὕτη διὰ χρόνου (Bachm. *Conj.* p. 89, *Sobol. Praep.* p. 119).

486. 'Never, no! while a grain of me survives, since thou art bent to gain a tyranny over me.'

487. ὅστις: the antecedent is μου in line 484, but in such clauses it need not be expressed; cp. line 518, *Thesm.* 706 δεινὰ δῆθ' [sc. τὰ πράγματ' ἐστὶν] ὅστις γ' ἔχει μου 'ξαρπάσας τὸ παιδίον, *Nub.* 1226, *Ran.* 1058 (*Sobol. Synt.* p. 170).

ἐπὶ = 'affectas viam ad' (*Sobol. Praep.* p. 145).

488. 'Aye, "conspiracy" and "tyrant," these with you are all in all, Whatsoe'er is brought before you, be the matter great or small' (Rogers).

ξυνωμόται: *ξυνωμοσίαι* was another name for *ἐταιρέαι*, for which see *Thuc.* iii. 82, vi. 60, viii. 47, *Eq.* 236, 475 seqq., and the literature in Hermann-Thumser *Staatsalt.* p. 656, *Gilbert Beiträge* pp. 84 seqq., and *Busolt* in *Müller's Handbuch* iv. p. 48. Charges of 'conspiracy' were but too common in Athens, cp. *Eq.* 257, 452, *Vesp.* 953 (*Gilbert Beiträge* p. 84, <Arist.> *Ath. Pol.* 34. 11).

490. οὐδὲ πεντήκοντα 'for the last half century' is, of course, a conversational phrase for as long as one can remember. It is not necessary to point out, as some editors do, that it was 88 years since the Peisistratids were expelled, or that 35 years before (*Thuc.* i. 107) there was an oligarchical conspiracy. For the gen. see line 260 n. and *Blaydes* on *Plut.* 98.

491. τοῦ: the article is generic, cp. line 795 n.

τάριχους, 'as cheap as stinking mackerel,' as *Falstaff* put it. *τάριχος* was proverbially worthless; *Aristophanes Frag.* 200 applies it to a man, οὐκ αἰσχυνοῦμαι τὸν τάριχον τουτονὶ | πλύνων ἅπασιν ὅσα σύνοιδ' αὐτῷ κακά 'this stock-fish,' *Diogen. Vind.* i. 40 ἂν μὴ παρῇ κρέας τάριχος στέργεται. For a similar proverb cp. *Pherecr.* 81 λήψει δ' ἐν Αἴδου κραπαταλοῦ καὶ ψωθίας 'in Hades you will buy (the treasures of earth) for a song' (*κραπαταλοῦ* and *ψωθίας* being cheap kinds of fish). The best salt fish came from the Hellespont, cp. *Hermipp.* 63. 5 ἐκ δ' Ἑλλησπόντου σκόμβρους καὶ πάντα τάριχη, *Pers.* 5. 154 *saperdas advehe Ponto*. A portion for a man cost from 2 to 3 obols, cp. *Philippid.* 9. 4 μαστιγίας δ' ἀπ' ἀργυροῦ | πίνακος ἄγοντος μνᾶν τάριχος ἐνίοτε | δυοῖν ὀβολῶν ἔσθοντας ἢ τριωβόλου.

492. καὶ δὴ, 'already'; line 1484, *Soph. OC.* 31 καὶ δὴ μὲν οὖν παρόντα, *Aesch. Suppl.* 508 καὶ δὴ φίλον τι' ἔκταν' ἀγνοίας ὕπο. It is most idiomatically used (2) after an imperat. or an interrog. implying an imperat., *Nub.* 778, 1097, *Pax* 327, *Av.* 175. This use is similar to καὶ μὴν παρήσω γ' οὐδέν (*Soph. OT.* 345) where one jumps at an offer, but καὶ δὴ assents in a pettish tone; so *Av.* 175 καὶ δὴ βλέπω = 'there I am looking.' Also (3) in certain formulae; *τουτὶ καὶ δὴ χωρεῖ τὸ κακόν Nub.* 906, *Vesp.* 1484, *Ran.* 1018, *Eccl.* 514 κεῖται καὶ δὴ πάνθ' ἅπερ εἶπας, *Vesp.* 1324 ὁδὶ δὲ καὶ δὴ κτλ., where it means *ecce*. In this sense, it is generally placed late in the sentence. δὴ has a similar force in *Av.* 1372 ἀναπέτομαι δὴ πρὸς Ὀλυμπον 'see, I am flying.' In (4) *Lys.* 601 καὶ δὴ μάξω it has an *ironical* force (=σχολῇ), and so differs from μάξω δὴ 'I will surely bake.' From (1) can be easily derived the Euripidean use (which is not found in Sophocles at all) (5) 'suppose that,' which occurs but once in Aristophanes (*Vesp.* 1224).

ἐν ἀγορᾷ: for the absence of the article see Meisterh. *Gram. Inschr.* p. 187 'attische Lokalnamen, welche die Geltung von Eigennamen haben, stehen in der klassischen Zeit gewöhnlich ohne Artikel, so ἀγορά, ἀκρόπολις, βουλευτήριον, νεώριον, πόλις (in der Bedeutung *Burg von Athen*), πρυτανεῖον.' Meisterhans states this law much too broadly; 'Lokalnamen' invariably take the article (e.g. *Eq.* 815, 885 ὁ Πειραιεύς), except after *local* prepositions, and even then, in Comedy, motives of convenience dictated whether the article should be present or absent.¹

¹ The following is a complete account of the evidence, so far as Aristophanes is concerned:—

πρυτανεῖον: (1) εἰς τὸ πρυτανεῖον *Ach.* 125 (trim.), *Eq.* 281 (troch.), 1404 (trim.); (2) ἐν τῷ πρυτανείῳ *Eq.* 535 (anap. tetr.), 766 (id.); (3) ἐν πρυτανείῳ *Eq.* 167, 709 (trim.), *Pax* 1084 (hexam.), *Ran.* 764 (trim.).

βουλευτήριον: (1) εἰς τὸ βουλευτήριον *Ach.* 379, *Eq.* 485 (trim.); <(2) ἐν βουλευτικῷ *Av.* 794 (troch.)>.

νεώριον: εἰς τὸ νεώριον *Ach.* 921 (trim., τό not being necessary for the metre).

πόλις (= Acropolis): (1) εἰς πόλιν *Lys.* 302, 912, *Thesm.* 812, πρὸς πόλιν *Nub.* 69, *Lys.* 288; (2) ἐν πόλει *Eq.* 267, *Lys.* 245, 317, 754, 758, 1183. There is no instance in Aristophanes of the article with πόλις in this sense, after a local prep.

πόλις (= city) is never without the article after a local prep. except in *Eq.* 385, since *Ran.* 1431, 1432, are probably spurious (see Kock).

ἀγορά: (1) διὰ τῆς ἀγορᾶς *Frg.* 454; (2) ἐξ ἀγορᾶς *Eq.* 181, *Frg.* 387. 8; (3) τὴν ἀγορὰν *Ach.* 877 (εἰς), *Nub.* 1003 (κατά), *Pax* 1010 (εἰς), *Lys.* 558 (κατά), *Eccl.* 681 (εἰς), 759; (4) ἀγορὰν *Eccl.* 62, 711, 728, 819, *Plut.* 874 (all after εἰς), *Frg.* 387. 3 τῶν κατ' ἀγορὰν: (5) ἐν ἀγορᾷ *Ach.* 21, 533, *Eq.* 293, 1009, 1245, 1371, *Nub.* 1055, *Vesp.* 492, 1372, *Plut.* 787, *Frg.* 111; ἐν τῇ ἀγορᾷ *Ach.* 728, 848, 855, *Eq.* 677, 1258.

πινύξ: this word invariably takes the article even after a local pre-

κυλίνδεται, 'banded to and fro'; Plato *Phaedr.* 275 E κυλίνδεται [MSS. -εῖται] μὲν πανταχοῦ πᾶς λόγος ὁμοίως παρὰ τοῖς ἐπαῖουσιν. All the parallels given by Blaydes are of καλινδεῖσθαι (e.g. Isocr. 316 B τῶν περὶ τὰ δικαστήρια καλινδουμένων 'versantium') which is a very different verb, although codd. invariably confuse the two (e.g. *Av.* 501-2, *Ran.* 536). κυλίνδομαι is the right form of the first, καλινδοῦμαι of the second. προκυλίνδομαι is used of a suppliant, προκαλινδοῦμαι of a flatterer (Cobet; cp. *Av.* 501).¹

493. ὀρφός has been identified by JTClarke (*Class. Rev.* ii. p. 97) with the *stone-bass*. Its name still survives in the Levant as ὀρφός or ῥοφός. Clarke describes it as a fish of great size, 'the body of elongated oval shape, the head thick, the lower jaw protruding.' The specimen he caught at Assos weighed 75 pounds. The *locus classicus* for this fish is Athen. vii. 315 A-E.

μεμβράδας: herrings, anchovies, or sardines; it is difficult to say which. They were a cheap (Aristom. 7 βεμβράδας φέρων ὀβολοῦ) but native Athenian dish. So a true-born Athenian woman is ταῖς πολιόχρῳσι βεμβράσιν τεθραμμένη (Aristoph. *Frg.* 137), and a disappointed parasite exclaims ἐπιπονώτερον | ἔργον [pay] μὰ τὸν Διόνυσον οὐκ εἴληφ' ἐγώ, | ἀφ' οὗ παρασιτῶ· μεμβράδας μοι κρεῖττον ἦν | ἔχειν μετ' Ἀττικιστὶ δυναμένου λαλεῖν (Alexis 195). There is an amusing scene, in Martial's manner, in Timocles 11, describing how a man went the round of all the fish-stalls, pricing the most expensive fish; καὶ ταῦτα πάντα μὲν περιελθὼν ἤρετο | ὁπόσου· πυθόμενος δ' ἀπέτρεχ' εἰς τὰς μεμβράδας. Cp. L. Pompon. Bonon. (80 Ribbeck) *cenam quaeritat; si eum nemo vocat, revertit maestus ad maenam miser*.

μὴ 'θέλη: that ε- suffers aphaeresis is shown by *Nub.* 798 ἀλλ' οὐκ ἐθέλει γὰρ μανθάνειν. See Crit. App.

494. εἴρηκε: for the perfect of habit cp. lines 561, 591, *Ran.* 970, *Eq.* 718, and for its distinction from the aor. in the apodosis of a general condition cp. line 582 n.

position (*Eccl.* 281, *Eq.* 749, 751, *Vesp.* 31, *Pax* 680), except in *Eccl.* 243 ἐν πυκνί.

ἀγρός: (1) ἐξ ἀγροῦ *Av.* 111; (2) ἐκ τῶν ἀγρῶν *Nub.* 138, *Pax* 682, *Av.* 579, *Eccl.* 281, 432; ἐξ ἀγρῶν does not occur; (3) εἰς τὸν ἀγρόν *Ach.* 32, *Pax* 1318; εἰς τοὺς ἀγρούς *Eq.* 1394, *Pax* 1202; (4) εἰς ἀγρόν *Eq.* 805, *Pax* 536, 552, 555, 563, 569, 586, 1329, *Frg.* 107. ἀγρούς occurs only in the phrase τὰ κατ' ἀγροὺς Διονύσια *Ach.* 202, 250; (5) ἐν ἀγρῷ *Pax* 1249, *Frg.* 387. 2 (? see Kock); ἐν τὰγρῷ does not occur.

¹ Blass (in Kühner-Blass *Gram.* ii. p. 453) thinks the evidence of the MSS. of prose authors sufficient to enfranchise κυλινδεῖσθαι. The testimony of Comedy is against this view.

ὁ πωλὼν: the impudence of this fish-seller is characteristic. Men of this class are called τοιχωρίχοι for their extortion (Antiphan. 206), and Γοργόνες, *ibid.* 166 ἐμβλέπων γὰρ αὐτόθι | τοῖς ἰχθυοπώλαις λίθινος εὐθὺς γίγνομαι. Anph. 30 is an amusing passage on the difficulties of buying fish; *cp.* also Alexis 16. 200, Diph. 66. Alexis (126. 19) says that the fishmongers stand ἀπὸ μηχανῆς πωλοῦντες ὥσπερ οἱ θεοί. For some such reason as this, it was thought a characteristic of the 'gross man' (Theophr. *Char.* xi) ὁψωνεῖν ἑαυτῷ.

496. ἀφύαι seem not to have differed from μεμβράδες. They were thought to be a delicacy in some countries, *cp.* Chrysipp. *ap.* Athen. vii. 285 D τὴν ἀφύην ἐν Ἀθήναις μὲν διὰ τὴν θαψίλειαν ὑπερορώσι καὶ πτωχικὸν εἶναι φασιν ὄψον, ἐν ἑτέροις δὲ πόλεσιν ὑπερθαυμάζουσι πολὺ χεῖρω γινομένην (Beck.-Göll. *Charik.* ii. p. 318, *Dict. Ant.* ii. 277^a). An ἀφύη is called a Φαληρικὴ κόρη Eubul. 75. For the metrical difficulty see *Crit. App.*

497. παραβλέψασα, 'looking askance with one eye' i.e. 'haughtily.' In *Eccl.* 498 'looking round cautiously.' Eustathius says οἱ φύσει τὰς ὄψεις διεστραμμένοι λέγονται παραβλέπειν, *cp.* Herond. iv. 71 οὕτως ἐπιλοξοῖ, Κυννί, τῇ ἐτέρῃ κούρῃ. Such an expression endeared Socrates to the Clouds, *cp.* *Nub.* 360 οὐ γὰρ ἂν ἄλλω γ' ὑπακούσαιμεν τῶν νῦν μετεωροσοφιστῶν | . . ὅτι βρενθύει τ' ἐν ταῖσιν ὁδοῖς καὶ τῷ φθαλμῷ παραβάλλεις.

θατέρω: the omission of ὀφθαλμῷ is peculiar to vulgar speech; *cp.* line 106 n. On the 2nd foot see *Introd.* p. xlv. n. 5.

498. πότερον in a simple question; *Ran.* 69, 1052, 1141, 1455, *Nub.* 203, *Av.* 104, 427.

ἐπὶ τυραννίδι: viz. no action is secure from being tortured into an attempt at establishing a τυραννίς, even the purchasing of the necessaries of life. Mitchell's (and Graves's) idea that there is a play 'Do you wish to have tyranny for your dessert?' is a mistaken attempt to get more out of a humorous hyperbole than it contains. Furthermore, it does violence to the Greek. The passage Graves quotes from *Ach.* 835 παίειν ἐφ' ἀλὶ τὴν μάδδαν shows that the less important article of food is put in the dat. with ἐπὶ. So *Eq.* 707 ἐπὶ τῷ φάγοις ἥδιστ' ἂν; ἐπὶ βαλλαντίῳ; means 'what sort of ὄψον do you think sweetest? is it not the money-bag?' *Pax* 123 ἔξετ' ἐν ὥρᾳ | κολλύραν μεγάλην, καὶ κόνδυλον ὄψον ἐπ' αὐτῇ ('a roll with knuckle sauce') differs, since the ὄψον, being the more important item, is put in the accus. This is generally the case when it is any kind of fish (see Sobol. *Praep.* p. 158).

499. φέρειν, 'do you think Athens has nothing to do but

to contribute—dainties for the likes of you?’ The article with *Ἀθῆναι* is due to the contrast between Athens and the dependent states which usually paid the *φόρος*. So in *Lys.* 37 *περὶ τῶν Ἀθηνῶν δ’ οὐκ ἐπιγλωττήσομαι* the art. is due to the antithesis.

503. ‘I’ faith, I may tell you (*τοί*) then, that men say the same of me.’

τᾶρα: *τοί* has generally an affection for *ταῦτά* or *ταῦτα*, cp. Eur. *Andr.* 212 *ταῦτά τοί σ’ ἔχθει πόσις*.

ἀκούω as in line 621 *ὅστις ἀκούω ταῦθ’ ἅπερ ὁ Ζεὺς*: see Crit. Note.

504. ‘This up-early false-informing troublesome litigious life’ (Rogers). On the 2nd foot see *Introd.* p. xliv. n. 2.

τῶν: this position of the article is very rare until Middle Comedy, cp. *Eccl.* 452, Phryn. *Com.* 53. I have noticed the following in later Comic poets: Antiphan. 85. 4, Eubul. 111, Amphis 30. 5, Alex. 20. 4, 24. 4, 110. 21, 255. 3, Diph. 77, Philem. 126, Menand. 402. 9, *Com. adesp.* 369.

506. *Μόρυχος*, ‘to live the life of a gentleman like Morychus,’ the well-known swell (cp. line 1142 n.). The rare *πρέσβειρα Κωπάδων κορᾶν* is addressed as *Μορύχῳ φίλῃ* (*Ach.* 887); he and his friends hung about the fish-market (*Pax* 1008 *ὁψωνοῦντες τυρβάζεσθαι Μορύχῳ*). Like Leogoras and Glaucetes, he lived as the gods of Epicurus, caring for naught; *ὦ θεῖε Μόρυχε, πῶς γὰρ οὐ δαίμων ἔφυσ, | καὶ Γλαυκέτης ἡ ψῆττα καὶ Λεωγόρας | οἳ ζῆτε τερπνῶς οὐδὲν ἐνθυμούμενοι*; (*Plato Com.* 106). Bergk (*Rel. com. Att.* p. 345) refers to this man the proverb *μωρότερος Μορύχου* (*Zenob.* v. 13, *Macar.* vi. 8, cp. *ἀγαθῶν ἀγαθίδες* ‘heaps of good things,’ *Λεύκωνος λευκότερος*, *Ναύσων Ναυκράτη* ‘a Roland for an Oliver,’ *δεινότερα Δεινίου, κύντερα Κύντωνος*), but this Morychus was a very different character, viz. a type of idiot in Sicilian farces (see Zieliński *Quaest. Com.* p. 39).

508. With *οὐδ’ ἂν* there is generally a second *ἂν*, *Lys.* 3, *Pax* 1223, *Nub.* 118, 1250.

ὀρνίθων γάλα: explained by Mnesim. 9 *τὸ λεγόμενον | σπανιώτατον πάρεστιν ὀρνίθων γάλα*. Similar phrases were *Διὸς ἐγκέφαλος* Ehippus 13, *γάλα λαγοῦ* Alexis 123, *κέρας Ἀμαλθείας* Lucian *de merc. cond.* 13 *ἔξεις τὸ τῆς Ἀμαλθείας κέρας καὶ ἀμέλξεις ὀρνίθων γάλα*. WHeadlam (*Class. Rev.* x. p. 437) compares *Romans Grecs* p. 36 Lambros *εἶπες ἐκείνην τὴν βαφὴν*. —*τῆς Ἀφροδίτης αἷμα*, and the modern ‘the Pope’s eye,’ ‘Lieb-
fraumlich,’ ‘Lagrime Cristi.’ So the fertile Samos was said

φέρειν καὶ ὀρνίθων γάλα. Anaxagoras rationalistically explained it as τὸ ἐν τοῖς ῥοῖς λευκόν (Athen. ii. 57 D). It is translated by Petron. 38 *lacte gallinaceum*. Doubtless it was one of the wonders of that land where men saw λύκων πτερά ('where pigs begin to fly' Menand. 192), where mice τὸν σίδηρον τρώγουσιν (Herond. iii. 76), αἱ ἔλαφοι τὰ κέρατα ἀποβάλλουσιν (Arist. *Hist. An.* ix. 161 B), ὅκου βοῦν κολλύβου πιπράσκουσιν (Callim. *Frg.* 92), and where ὁπταὶ κίχλαι . . εἰς ἀνάβραστ' ἡρτυμέναι | περὶ τὸ στόμ' ἐπέτοντ' ἀντιβολοῦσαι καταπιεῖν (Pherecr. 108. 23); see Zieliński *die Märchenkom.* p. 55, Crusius *Unters. z. d. Mim. d. Herond.* p. 72, Friedländ. on Petron. l.c.

509. ἀποστερεῖς, 'from which you *debar* me' not 'deprive me of.' So στερεῖσθαι = *carere*, Eur. *Hipp.* 1460 οἷου στερήσεσθ' ἀνδρός, *Suppl.* 793 νῦν δ' ὀρῶ σαφέστατον | κακόν, τέκνων φιλάτων στερεῖσθαι, Thuc. iii. 39 τῆς ἐκείθεν προσόδου τὸ λοιπὸν στερήσεσθε (vWilam. *Herakl.* ii. p. 79).

510. βατίσιν, 'ray-fish'; cp. Athen. vii. 286 B-E. So βατιδοσκόποι are 'gourmands' (*Pax* 811). The name Morychus is associated with the fish-market in Philocleon's mind.

ἐγγέλεισιν: the greatest of all delicacies, if from lake Copais. They received more worship at Athens than the orthodox deities, cp. Eubul. 64 τεῦτλ' ἀμπεχομένης παρθένου Βοιωτίας | Κωπᾶδος· ὀνομάζειν γὰρ αἰδοῦμαι θεάν, 37 Βοιώτiai παρῆσαν ἐγγέλεις θεαί, *Ach.* 883, Herod. ii. 72 νομίζουσι δὲ καὶ . . τὴν ἔγχελυν [ἱρὴν εἶναι], Athen. vii. 297 D. This story is laughed at by Anaxandrides 39. 5 τὴν ἔγχελυν μέγιστον ἡγεί δαίμονα, | ἡμεῖς δὲ τῶν ὄψων μέγιστον παρὰ πολὺ, Antiphan. 147 τὰ τ' ἄλλα δεινούς φασι τοὺς Αἰγυπτίους | εἶναι, τὸ νομίσαι τ' ἰσόθεον τὴν ἔγχελυν· | πολὺ τῶν θεῶν γάρ ἐστι τιμιωτέρα (cp. *Introd.* p. xliii. n. 3, p. xliv. n. 9).

511. δικίδιον, 'a little suitling smothered in a dish'; cp. 'half stewed in grease like a Dutch dish' (Shakespeare *Merry Wives* III. v. 121).

λοπάς: a plate, rarely used for cooking, as here (Beck.-Göll. *Charik.* iii. p. 89, *Dict. Ant.* ii. 351^b), *Plut.* 812. Some German scholars who are 'never ware of wit till they break their shins against it' believe that δικίδιον πεπνιγμένον is used metaphorically, since 'in judiciis innocentes saepe misere vexabantur et paene enecabantur.'

πεπνιγμένον: πνίγειν was a culinary word, 'to seethe an animal in its own blood and steam within a closed cauldron' (Rógers), cp. Athen. ix. 396 A-B.

513. **σιγῶν ἀνάσχη** : ἀνέχειν like τλήναι generally takes a partic., *Eq.* 1102, *Vesp.* 1337, *Aesch. Ag.* 1025 *πραθέντα τλήναι*.

514. **ἀναδιδάξειν** : ἀνά has an idea of *overcoming objections*, *Thuc.* i. 126 *τοὺς φίλους ἀναπείσας* 'overcoming their objections,' viii. 86 *οὓς ἐπεμψεν . . ἀναδιδάξοντας τοὺς ἐν τῇ Σάμῳ* 'to correct the ideas of the democrats in Samos' (Forbes, *Thuc.* i. p. 157).

ἁμαρτάνεις : cp. line 745 n.

515. **μὲν οὖν** has two meanings : (1) 'nay rather' *Ran.* 612, 626, *Ecc.* 765 ; so here. (2) The particles are taken separately, line 1048, *Pax* 690, *Lys.* 411.

516. **ἐπαίεις** : a verb rare in Comedy, *Nub.* 650, 1166 *αἰε σοῦ πατρός*, *Soph. Aj.* 1263. *a* is long in Attic poets except in hexameters (*Pax* 1064). It was a favourite word in Ionic writers and passed from them into philosophical prose, e.g. Protagoras and Democritus ; cp. *Stob. Serm.* iv. 48 *σωφρονεῖν ἀρετὴ μεγίστη καὶ σοφίη ἀληθέα λέγειν καὶ ποιεῖν κατὰ φύσιν ἐπαύοντας* (cp. Kühner-Blass *Gram.* i. p. 214, ii. p. 355). It is a favourite word with Plato, cp. *Phaedr.* 234 D, 275 E, *Crit.* 47 B.

517. **παῦε** : Aristophanes dislikes using *παῦε* with a participle, as is shown by the change to the Middle *Av.* 889 *παῦ' ἐς κόρακας* 'παῦσαι καλῶν' *ἰοὺ ἰοὺ* : cp. line 37 n.

518. **ὅστις**, 'when I am lord of all' ; cp. line 487 n.

519. **ἐπεὶ** : cp. line 73 n.

520. 'Come, tell me, what return do you get from your harvesting of Hellas?'

καρπουμένῳ τὴν Ἑλλάδα : van Leeuwen ingeniously suggests that this may have been a stock phrase in the mouths of the *Κολακώννυμοι*. *καρποῦσθαι* is a favourite word with the Orators ; *Dem.* 419 *καρπουμένη τὰς τῶν χρωμένων οἰκίας*, *Lysias* xxv. 25 *ἰδίᾳ . . καρπωσάμενος τὰς τῆς πόλεως συμφοράς*. *Ἑλλάς* like *Ἑλληνες* regularly takes the article as the world was divided into *ἡ Ἑλλάς* and *ἡ βάρβαρος* (*Uckermannn ü. d. Art.* b. *Eigennamen* p. 18).

521. **καὶ τούτοις** 'and what is more, I am willing to make the Chorus arbitrators.' There is some humour in his complaisance in making his own friends arbitrators.

ἐπιτρέψαι : the *vox propria* of an arbitration, *Ran.* 810, *Lys.* 1111, <*Dem.*> 1360. 6 *οἱ ἐπιτήδαιοι ἔπεισαν δίαίταν*

ἐπιτρέψαι αὐτοῖς. For διατηταί the *locus classicus* is now <Arist.> *Ath. Pol.* 53. On the 4th foot see *Introd.* p. xliv. n. 6.

καὶ μὴν, 'I jump at the offer'; cp. line 548 n.

522. ξίφος: the scene in *Ach.* 317 seqq. is very similar.

523. περιπεσοῦμαι: without doubt, a reminiscence of the ὅπλων κρίσις between Ajax and Odysseus, cp. *Soph. Aj.* 828 πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει, 899.

524. εἰπέ μοι τί δέ: *Av.* 88, *Ach.* 4. The same hyperbaton as in the case of oaths, cp. line 209 n. The position of εἰπέ here is a further proof that it is nothing but an interjection; cp. lines 293 n., 563 n.

τὸ δεῖνα, 'but what if you don't—what do you call it—abide by the award?' This idiom, which is always outside the construction, is explained by the scholiast on *Lucian Vit. Auct.* 19 ὅτι τὸ δεῖνα εἰώθασιν οἱ παλαιοὶ λέγειν οὕτως ἀφελῶς τὸν λόγον προάγοντες ἐπὶ τῶν συγκρύπτειν τι βουλομένων τῇ ἀοριστίᾳ τοῦ ὀνόματος τὸ ὑποκείμενον δηλοῦντες. Brunck (ad *Lys.* 921) well compares it with the Plautine *perii* ('bless me') or *malum*. It has two well-defined uses, according as one is *unable* or *unwilling* to give an object its proper name: (1) (a) *Vesp.* 524 Bdelycleon forgets the technical name for the award, *Pax* 268 τὸ δεῖνα . . ἀλετρίβανος, 879, *Av.* 648 ἀτὰρ τὸ δεῖνα δεῦρ' ἐπανάκρουσαι πάλιν, *Thesm.* 620 τὸν δεῖνα γιγνώσκεις—τὸν ἐκ Κωθωκιδῶν. The schol. here rightly explains οἱ μὴ δυνάμενοι λέγειν τοιαῦτα λέγουσιν. (b) *Lys.* 921 ἀτὰρ τὸ δεῖνα ψίαθός ἐστ' ἐξοιστέα 'oh, but I forgot, I must bring out a mat,' *Ran.* 918 τί δέ ταῦτ' ἔδρασ' ὁ δεῖνα; Dionysus is so fatuous as to forget the very name of Aeschylus, *Lys.* 1168, *Frg.* 4 καὶ μὴν τὸ δεῖν', ἀκροκώλια δὴ σοι τέτταρα | ἤψησα τακερά. (2) *Ach.* 1149 *sensu obsc.* of something one does not *wish* to name. Cobet rightly explained the idiom so far as (1) (b) is concerned, 'ita locuntur, quibus subito in mentem venit aliquid monere aut rogare quod in rem praesentem faciat, cujus adhuc fuerint immemores'; in this sense it can be translated 'by the way.' δεῖνα is indeclinable in Aristophanes, cp. *Thesm.* 622 τὸν δεῖνα τὸν τοῦ δεῖνα (Kühner-Blass *Gram.* i. p. 615).

525. 'May I never drink neat—pay of Good Fortune.' Α παρ' ὑπόνοιαν like *Hq.* 905 μισθοῦ τρίβλιον ροφήσαι, *Vesp.* 378 τοῖν θεοῖν ψηφίσματα, 675 Κόννου ψῆφον (?). The imprecation recalls Falstaff's (*2 Henry IV* i. ii. 236) 'if it be a hot day, and I brandish any thing but a bottle, would I might never spit white again' (viz. be thirsty). The libation to the ἀγαθός

δαίμων or to ὑγίεια (= *prosit*) was poured from a cup called μετάνιπτρον or μετανιπτρίς (Callias 6 καὶ δέξαι τὴνδὲ μετανιπτρίδα τῆς Ὑγιείας); it terminated the first period of a banquet, and was introductory to the symposium proper. After it, those that did not wish to carouse departed (cp. the proverb ἢ πῖθι ἢ ἄπιθι) and the πρῶται τράπεζαι were removed; Theopomp. Com. 76, Antiphan. 137, Nicostr. 20 ἀλλ' ἐγχεάσα θάπτον ἀγαθοῦ δαίμονος | ἀπενεγκάτω μοι τὴν τράπεζαν ἐκποδῶν. This libation was distinguished from all subsequent ones by being ἄκρατος, Diod. Sic. iv. 3 φασὶν ἐπὶ τῶν δείπνων ὅταν ἄκρατος οἶνος διδῶται πᾶσιν, ἐπιλέγειν Ἀγαθοῦ Δαίμονος, ὅταν δὲ μετὰ τὸ δείπνον διδῶται κεκραμένος ὕδατι, Διὸς Σωτῆρος ἐπιφωνεῖν. Of the subsequent libations, the first was poured Διὸς Ὀλυμπίου καὶ θεῶν Ὀλυμπίων, the second ἡρώων, the third and last (called τέλειος) Σωτῆρος (cp. Soph. *Frg.* 392 and Beck.-Göll. *Charik.* ii. pp. 324-7).

AGON: see *Introd.* p. xiv.

526. νῦν δῆ, if it is right, is only an emphatic νῦν, *Eq.* 756 (as here, at the beginning of an *Agon*); elsewhere it means (2) ἀρτίως, *Pax* 5, *Kan.* 410 (better νυνδῆ, see vBamberg *Exerc. crit. in Aristoph. Plut. novae* p. 5); (3) *nunc tandem*, of something that ought to have been done before, *Lys.* 327 νῦν δῆ . . βοηθῶ.

527. γυμνασίου, 'now should the champion of our school say something original in order that you may show yourself an orator far other than this boy.' Similar phrases are ἐκ τῆς αὐτῆς παλαιστρας, ἐξ ἐνὸς πηλοῦ, ἐκ τῆς αὐτῆς ψιάθου ('a bed-fellow'), ἐκ τῆς αὐτῆς φάτνης (Blaydes). Similar phrases in Latin are *non es nostrae fasciae* Petron. 46, *cum fueris nostrae . . farinae* Pers. v. 115, *de Coclitum prosapia* Plaut. *Curc.* 392.

528. καινόν: cp. *Nub.* 1031 δεῖ σε, λέγειν τι καινόν, ὡς ἡὺδοκίμηκεν ἀνῆρ, in a similar place in the *Agon*.

ὅπως φανήσῃ: a certain instance of a construction peculiar to Aristophanes, viz. ὅπως with the future indic. in a *complete* final sentence (cp. line 141 n.). There are 11 instances of this anomaly in Aristophanes, of which 9 are certain. In other authors it occurs sporadically, e.g. in Sophocles there are only 2 instances, of which 1 is certain, in Euripides also there are but 2 (Gildersl. *AJP.* vi. p. 70).

529. ἐνεγκάτω . . κίστην τις: when one calls for anything, the expression is δότω τις, ἐκδότω τις, *Plut.* 1194, *Frg.* 148 ἐκδότω δέ τις | καὶ ψηφολογείον ᾧδε καὶ δίφρῳ δύο, Plato Com.

10; *Vesp.* 935 ἀμίδα μοι δότω is an exception (see note) The παρήχησις κίστην τάχιστα may be intentional.

κίστην: a box containing writing materials, e.g. τὸ γραφεῖον (a 'style') and the δέλτος covered with μάλθη (Beck.-Göll. *Charik.* ii. p. 158).

530. φανεί: as ἀτάρ shows (line 28 n.) Bdelycleon returns to the subject after the interruption. He has heard the last words of the Chorus addressed to Philocleon and turns to them, asking their meaning; 'what sort of man do you wish him to show himself when you give him this encouragement?' φανεί is 3rd pers. sing., not 2nd as it is usually taken, for it obviously takes up φανήσει, and so the subject of the two must be the same. I am at a loss to understand how editors can be satisfied with the usual explanations: (1) 'what sort of judge will you look like if you thus back one side?' (Graves); this would certainly require φανεί σύ, to mark the change of subject. (2) Green and Rogers think the Chorus as well as their champion will cut a very different figure from what they expect; but the Chorus are arbitrators, and Bdelycleon knows enough about law-courts to be aware that it would be unwise to threaten them. (3) Blaydes reads ἦν ταῦτ' αὐτὰ παρακελεύη 'if you find yourself taking the same side with me'; I fail to see how any such meaning can be got out of the Greek without ἐμοί. (4) vanLeeuwen says 'versum non expedio.' (5) Richter's view is the same as Graves's. (6) vVelsen (*Rh. Mus.* xx. p. 392) suggests φανείς ποῖός τις ὢν τοιαῦτα παρακελεύει: he thinks schol. R's note on ταῦτα, viz. τὰ περὶ τοῦ δεῖν ἐκ παντὸς δικάζειν, points to this reading; 'you will show what sort of man you are to encourage him thus' i.e. how foolish your own actions are, 'the course of the trial in which you take the part of a partisan will show how foolish are the Athenian juries'; but, as was said above, σύ would be required, and the change of φανεί into φανείς is quite unnecessary, even on vVelsen's view of the meaning. (7) Kirchhoff (*Hermes* xiii. p. 296) suggests φανῇ ποῖός τις ὢν; τοῦτ' αὐτὸ παρακελεύου. I think that all editors have gone astray through not noticing that φανεί is active, not middle. It is so used in Soph. *Trach.* 1157 ἐξήκει δ' ἵνα | φανείς ὁποῖος ὢν ἀνὴρ ἐμὸς καλεῖ, a passage sufficiently like the present to justify the anomaly.

531. μὴ κατὰ, 'you must not bring yourself down to the level of this boy'; Plato *Apol.* 17 B ὁμολογοῖν ἂν ἔγωγε οὐ κατὰ τούτους εἶναι ῥήτωρ, Chionides 1 πολλοὺς ἐγῶδα κού κατὰ σε νεανίας | φρουροῦντας ἀλύχνους [Blaydes for ἀτεχνῶς, cp.

Adv. Crit. pars II] *κὰν σάμακι κοιμωμένους*. 'Not like' means 'much greater than,' as in *Soph. OT.* 810 οὐ μὴν ἴσην γ' ἔτεισεν = 'a much greater penalty,' *Herond.* ii. 31 νῦν δ' οἱ μὲν ἔδυντες τῆς πόλεως καλυπτῆρες | ['principals' *Shak.*, i.e. rafters] καὶ τῇ γενῇ φυσῶντες οὐκ ἴσον τούτῳ | [= much more than] πρὸς τοὺς νόμους βλέπουσι: cp. also for *κατά* of resemblance *Av.* 919, 1001, *Ran.* 500 *κατά σε τὸ λῆμ' ἔχων*. The analogy of passages like the present caused *κατά* and *παρά* in later times to be used like *ἤ* after comparatives, e.g. *Hebr.* iii. 3 *πλεόνος γὰρ δόξης οὗτος παρὰ Μωϋσῆν ἤξιλται* (*Hatzidakis Neugr. Gram.* p. 213). So in Modern Greek.

532. 'For thou seest that a great debate is before thee now, involving thy all, if—which God forefend, this coxcomb should yet win the day and convict thee.'

ἀγών: this word, which occurs in a similar context in *Ran.* 883, *Ach.* 392, *Frg.* 331 and elsewhere, has furnished Zieliński with his name for what Westphal called the anti-syntagmatic parts of Comedy. See *Intro.*

534. *περί*: cp. *Av.* 1639, *Ran.* 793. So *Ach.* 772 *περίδου μοι περὶ θυμιτιδᾶν ἁλῶν*.

536. See *Crit. Append.*

538. *καὶ μὴν . . γε*, 'I shall be delighted "to make a prief of it in my notebook."' A good instance of these particles is line 548. *γράφομαι*: the mid. is usual of 'taking notes for one's own purposes,' *Ran.* 151 *ἢ Μορσίμου τις ῥῆσιν ἐξεγράψατο*, *Soph. Philoct.* 1325 *καὶ ταῦτ' ἐπίστω καὶ γράφου φρενῶν ἔσω*. For the aphaeresis of *ε* after *-αι* cp. *Blaydes on Nub.* 7. The diphthong *-αι* (in 1st and 3rd persons, in the infin. and in the 2nd pers. imperat. mid., cp. *Pax* 393, 906) is elided before a vowel *in thesi* (*Kühner-Blass Gram.* i. p. 238).

540. 'The gang of greybeards is not worth a stiver.'

πρεσβυτῶν ὄχλος: although all citizens over 30 years of age enjoyed the privilege of sitting on juries, it may be inferred from this passage that the *τριώβολον* attracted none but the old and feeble, cp. *Ach.* 375, *Eq.* 255 *γέροντες ἡλιασταί* (*Fränkel Geschworenenenger.* p. 8).

541. *οὐδ' ἀκαρῇ*: *ἀκαρῇ* is neut. plur. (not, as *Blaydes* says, sing. with *τρίχα* to be supplied), *Av.* 1649 *τῶν πατρῶων οὐδ' ἀκαρῇ μέτεστί σοι*, *Com. adesp.* 580 *οὐδ' ὅσον ἀκαρῇ τῆς τεχνῆς ἐπίσταμαι*: so in *Vesp.* 701. In *Nub.* 496 *ἀκαρῇ διαλιπῶν* (= *ἐπισχῶν ὀλίγον* 494) it is also neut. (not "sc. *χρόνον*" *Kock*), as *ἀκαρῇ* is a questionable attribute of a noun

of time. The notion of time is generally in the gen., e.g. *Plut. Mor.* 1062 ἀκαρὲς ὥρας μόριον, *Lucian Tim.* 23 ἐν ἀκαρεῖ τοῦ χρόνου. According to *Moeris* 40 ἀκαρῇ Ἀπτικῶς μικρὸν Ἑλληνικῶς (*Schmid Att.* ii. p. 73). Consequently, in *Plut.* 244 χρόνου, not χρόνω, is right, according to *Bachmann*.¹ That ἀκαρῇ is neut. is shown by *Thuc.* v. 10. 11 οὐ πολὺ διαλιπὼν ἐτελεύτησε (see *Bachm. Conj.* p. 70). In *Com. adesp.* 581 ἀκαρῆς is found referring to the subject (= *prope modum*), viz. κατέπεσον ἀκαρῆς τῷ δέει, *Alexis* 144 στρουθὶς ἀκαρῆς νῆ Δί' εἰ. The neut. sing. ἀκαρὲς is also found.

544. θαλλοφόροι : as useless as 'mutes at a funeral.' 'Idle boys would dotards call us, Fit for nought but olive-bearing' (Rogers). *Schol. V* explains the word by referring to *Xen. Symp.* 4. 17 θαλλοφόρους γὰρ τῇ Ἀθηνᾷ τοὺς καλοὺς γέροντας ἐκλέγονται, ὡς συμπαραμοαρτοῦντος πάσῃ τῇ ἡλικίᾳ τοῦ κάλλους. They carried branches of olive in the Panathenaic procession, a no more dignified function than that of the kerns and gallowglasses in a Lord Mayor's show. *Schol. R* glosses the word with ἐργάται, meaning thereby, perhaps, the first explanation given by *schol. V* ἐν τοῖς ὑπομνηματισταῖς ['commentators'] οὕτω γέγραπται· θαλλοφόροι ἀντὶ τοῦ ἐργάται. θαλλόν τ' ἐρίφοισι φορῆναι [*Od.* xvii. 226]· οἱ γέροντες γὰρ τὰ τοιαῦτα ἐν ἀγρῷ οἰκονομοῦσιν.—A third explanation is quoted from *Dicaearchus*, viz. that old women carried θάλλοι in the Panathenaic procession.

Rutherford points out that the second explanation was that given by *Aristophanes* of *Byzantium* (in his treatise *περὶ βλασφημιῶν*).

545. ἀντωμοσιῶν κελύφη, 'the shales and husks of affidavits.' ἀντωμοσία: the oath taken at the ἀνάκρισις (preliminary investigation before an archon) by the plaintiff and defendant, 'the former thereby attesting that he had brought the charge honestly and conscientiously; the latter that to the best of his knowledge he was innocent' *Dict. Ant.* i. 121^b. κελύφη: τὸ τῶν τραγημάτων λεπύριον (meaning by τραγήματα fruit with a shell or husk) *schol. R*.

546. ἀλλ' ὦ : the regular way of introducing a transition in the κατακελευσμός (*Zieliński*) or syntagma (*Westphal Metrik* ii. p. 402, *Christ Metrik* p. 291) after an ode, where the Chorus spur on the two disputants to the combat. In general these two anapaestic tetrameters form a transition to anapaestic dialogue

¹ *Bachmann's* reading is not certainly right, as he has not noticed the parallel *Com. adesp.* 370 ἐν ἀκαρεῖ χρόνω.

(see line 379). At times two trochaic tetram. of the Chorus introduce trochaic tetram. (*Pax* 601, *Av.* 352), and two iambic tetram. introduce iamb. tetram. (*Eq.* 333, *Nub.* 1351, *Ran.* 905).

547. πᾶσαν γλῶτταν: πᾶσαν corresponds to πάσης in the preceding line. 'Thou that art to take sides in a question concerning all the range of our sovereign power, take heart and put to the test all the powers of thy tongue.' πᾶσαν means 'the tongue in all its capacities,' not 'the whole of,' which would require τὴν πᾶσαν γλῶτταν, *Soph. El.* 596 ἢ πᾶσαν ἵης γλῶσσαν ὥς τὴν μητέρα | κακοστομοῦμεν.

548. 'Away, away, like a racer gay, I start at once from the head of the lists' (Rogers).

καὶ μὴν . . γε: the particles imply that Bdelycleon eagerly picks up the gauntlet that has been thrown. καὶ μὴν . . γε are canonic in the Epirrhema after ἀλλά in the κατακελευσμός, cp. *Eq.* 335, *Nub.* 1036, 1353, *Av.* 462, *Lys.* 486, *Ran.* 907, *Eccl.* 583 (Zieliński *Glied.* p. 399). It is a law in the Agons that the first word should be spoken by him who is finally defeated, *Eq.* 763, *Lys.* 486, *Ran.* 907, *Nub.* 940.

βαλβίς: also called ἄφesis γραμμή, ὕσπληξ, cp. *Eq.* 1159, *Lys.* 1000 ἀπὸ μιᾶς ὕσπλαγίδος and Blaydes on *Ach.* 483. The latter seems to have been a cord which was used to restrain the excitement of the combatants until the signal to start was given, cp. Holzinger on Lycophron 13.

552. ἐξ: *Av.* 1286 ἐξ εὐνῆς ἐπέτοντο, a very rare use. It ought to mean 'creep out of my bed' and as Philocleon was not a Κορίνθιος, it is difficult to see its point here. ἐκ when not expressing motion from the interior of an object is used in Aristophanes only in connexion with something inherent in or closely connected with the subject or object, e.g. *Frg.* 157 τὴν μάλθαν ἐκ τῶν γραμματείων ἥσθιον, unless there is a parody, *Plut.* 9 θεσπιῶδεϊ τρίποδος ἐκ χρυσηλάτου (*Sobol. Praep.* p. 74). Even when used of motion from the interior, it is rare (there are only 5 instances in Aristophanes) to find ἐκ with a simple verb.

τηροῦσι, 'when I creep from my bed I am waited for at the bar by "good tall fellows," six-footers.'

553. τετραπήχεις: *Ran.* 1013 Αἰσχ. σκέψαι τοίνυν οἷους αὐτοὺς παρ' ἐμοῦ παρεδέξατο πρῶτον, | εἰ γενναίους καὶ τετραπήχεις καὶ μὴ διαδρασιπολίτας shows that τετράπηχυς had the connotation of τετράγωνος ἄνευ ψόγου. 'Tall' is often used with this moral sense in Shakespeare, e.g. 'I would have made

you four tall fellows skip like rats' (*Merry Wives* II. i. 236) or 'Anon comes Pyramus, sweet youth and tall' (*Midsummer-Night's Dream* v. i. 145), 'Spoke like a tall fellow that respects his reputation' (*Richard III* I. iv. 156). Holzinger *de verb. usu* p. 23 thinks that there is a play on τετραπαχεῖς.

προσιόντι ἐμβάλλει, 'he places his hand, so white and soft, in mine'—the true thievish hand.

The position of ἀπαλήν outside the article is justified by the fact that it is in apposition, as if it were ἀπαλήν οὖσαν. It only spoils the picture to translate it 'delicately, softly' with Graves. vanLeeuwen objects to προσιόντι on the ground that the suppliant approached the judge, as if it were not obvious that these tall fellows were awaiting the approach of the dicasts at the κινκλῖς (cp. εἰσιόντος in the passage from <Xen.> *Ath. Pol.* below). At first sight ἐμβάλλει is strange after τηροῦσι, but this change from the plur. to the sing. is too well supported to be questioned, cp. *Pax* 640, *Nub.* 975, 989, *Ran.* 1075, *Ar.* 561-5, *Lys.* 358, *Thesm.* 797 κἂν ἐκ θυρίδος παρακύπτωμεν, ζητεῖ τὸ κακὸν τεθεᾶσθαι · | κἂν αἰσχυνθεῖς ἀναχωρήσῃ, πολὺ μᾶλλον πᾶς ἐπιθυμεῖ, *Eubul.* 25 ἡγείται δὲ δὴ | τοὺτους μόνους ἐλευθέρους κἂν δοῦλος ᾗ. The reason for the singular here is that though many can await the dicast, and supplicate him, only one can clasp his hand.

555. ὑποκύπτοντες, 'they bow their eminent tops' before him; *Diph. Frg.* 43. 23 ὑπὸ τοῦτον ὑπέκυψ' εὐθὺς ἐκβεβηκότα, | τὴν δεξιὰν ἐνέβαλον, ἐμνήσθην Διὸς | σωτῆρος, ἐμπέπηγα τῷ διακονεῖν: used like *Eq.* 47 ὑποπεσὼν τὸν δεσπότην ('fawning on'), and *Eur. Or.* 670 ὑποτρέχων σε θωπείᾳ λέγω. For the necessity of flattering the dicasts, the commentators quote <Xen.> *Ath. Pol.* 1. 18 (written in 425-4 B.C. according to Kirchhoff) ἡνάγκασται τὸν δῆμον κολακεύειν τῶν Ἀθηναίων εἰς ἕκαστος τῶν συμμάχων, γινώσκων ὅτι δεῖ μὲν ἀφικόμενον Ἀθήναζε δίκην δοῦναι καὶ λαβεῖν οὐκ ἐν ἄλλοις τισὶν ἀλλ' ἐν τῷ δήμῳ, ὅς ἐστι δὴ νόμος Ἀθήνησι · καὶ ἀντιβολῆσαι ἀναγκάζεται ἐν τοῖς δικαστηρίοις καὶ εἰσιόντος τοῦ ἐπιλαμβάνεσθαι τῆς χειρός. διὰ τοῦτο οὖν οἱ σύμμαχοι δοῦλοι τοῦ δήμου τῶν Ἀθηναίων καθεστᾶσι μᾶλλον. It is hard to believe that these passages were written independently.

οἰκτροχοοῦντες, 'with low submissive reverence they soften their voices into a pitiful whine.' οἰκτροχοεῖν is exactly 'to speak puling, like a beggar at Hallowmas' (*Two Gent. of Ver.* II. i. 26). The formation of οἰκτροχοοῦντες which is read here by all MSS. is hardly justified by οἰνοχοεῖν, μολυβδοχοεῖν, as the analogy is not exact, these latter words being formed

from substantives, but the parallels αἰσχρολογεῖν, αἰσχροποιεῖν seem sufficient to defend it. If any change is necessary, Mr. Bury's suggestion οἰκτοχοοῦντες seems to me more probable than Blaydes's οἰκτρά χέοντες, although the latter might easily be corrupted into a single word. In a similar way late scholars (e.g. Apion) misread Homer, e.g. ὀψεδύων, κακοσδόμενος. βασκίθι, and Apollonius explained ἀέσαι as from α privat. and ἔσαι, and ἀλέγω from α and λέγω (Hatzidakis *Neugr. Gram.* p. 227).

556. 'If you ever yourself, like me, did any picking and stealing when you were in office, or, as a campaigner, when you were—catering for your messmates.'

557. ἀρχὴν ἄρξας ἦ: vanLeeuwen makes too much out of ἦ, translating it 'vel potius,' on the ground that it is a correction, the dicasts never having had more important duties to perform than to cater for their comrades. But even this would be called an ἀρχή, cp. line 587. However, τοῖς ξυσσίτοις ἀγοράζων, like ὑφείλου, is a surprise. The aor. ἄρξας means 'elected to an office'; so νομίσας = 'opinionem habens,' cp. *Av.* 577.

For ἐπὶ στρατιᾷς cp. line 354 n.

ἀγοράζων: cp. line 253 n. It more commonly means ἐν ἀγορᾷ διατρίβειν, cp. *Eq.* 1373, *Lys.* 556, *Pherecr.* 39. 1.

558. ζῶντα, 'who would never have known that I was even alive.' It would hardly be necessary to translate, were it not for FHCoenen's (*de usu part. condit. ap. Aristoph.* p. 71) words 'qui ne sciebat quidem an viverem'—a strange sentence to appear in a book on the use of the particle ἄν.

It is probably a proverbial phrase, like *te simitu novi cum Porthaone, novi cum Calcha Simul* (Plaut. *Men.* 732-5) and *nec scire utrum sis albus an ater homo* (Catullus xciii), *quem ego hominem nullius coloris novi* (Plaut. *Pseud.* 1198). Seneca *Apocol.* 3 is like Aristophanes, *nemo enim unquam illum natum putavit*. So too Plaut. *Aul.* 224 *gnatus numquam quasi siem*, Cic. *Fam.* ix. 15. 4 *reges . . quos ego . . omnino natos nesciebam*. For Greek equivalents see Cobet *NL.* p. 107, Alexandrid. 2 βρώμαθ' ὅσα . . οὐδ' εἰ γέγον' ὄντως οἶδ' ἐγώ (so amended by Nauck), Dem. 539, Isocr. xii. 70.

560. 'So when they have begged and implored me enough, and my angry temper is wiped away, I enter in and take my seat, and then I do none of the things I say' (Rogers).

εἰσελθὼν ἀντιβοληθείς: the asyndeton is correct, as the

particip. refer to different times; cp. Blaydes on *Eq.* 262, *Ran.* 1097.

ἀπομορχθεῖς, 'with my anger wiped away'; *Ach.* 695. For the παρήχησις see Holzinger *de verb. usu* p. 30.

561. πεπόηκα: cp. line 494 n.

562. πάσας, 'I hear them uttering tones of every sort'; line 547 n., *Eq.* 522.

563. φέρ' ἴδω: the same hyperbaton as with εἰπέ μοι (line 524 n.). It is a mere interjection.

vanHerwerden (*Mnem.* xxi. pp. 447) objects to θώπευμα, as there is no flattery until line 570, and also to τοῖσιν ἐμοῖσιν, as the dicast was living in a fools' paradise: as if it was not the greatest flattery to notice this σύρφαξ at all, and as if line 565 was not obviously ironical. The dicast did not think himself unhappy, but he is not thereby debarred from saying that the aristocrat took great pains to make himself out to be as miserable a fellow as was, in his estimation, the person to whom he addressed his appeal. Of course, it is all from the claimant's point of view.

564. 'Some bewail their poverty and pile on the agony until they raise their miseries to the height of mine.'

οἱ μὲν γε: μέν γε have two uses in Aristophanes, (1) to strengthen an *antithesis*, *Ach.* 154 τοῦτο μὲν γ' ἤδη σαφές, *Lys.* 1165, *Nub.* 1172 νῦν μὲν γ' ἰδεῖν εἰ πρῶτον ἐξαρνητικός, *Ran.* 80; (2) = *scilicet*, viz. when one explains in detail a general statement, *Nub.* 1382 εἰ μὲν γε βρῶν εἶποις, *Lys.* 1236, *Ran.* 290, *Plut.* 665. So γε without μέν *Vesp.* 707. This use is unknown to Tragedy (except in Eur. *Fr.* 909. 4 πρῶτα μὲν γε τοῦθ' ὑπάρχει), but common in Herodotus and Thucydides, e.g. Herod. vi. 46, Thuc. i. 40 (in an explanatory parenthesis), 70, vi. 86, and in the earlier orators, e.g. Antiphon *de caede Herodis* 14, Andocides *de reditu* 2, Lysias xiii. 27. Here it is explanatory, as there is no emphasis on οἱ μὲν.

565. δῆ τις: δῆ emphasizes the irony, and the sigmatism of the verse is due to the bitterness of the tone, as in the famous line from Eur. *Med.* 476 ἔσωσά σ' ὥς ἴσασιν Ἑλλήνων ὅσοι κτλ., a line that exasperated Plato *Com.* 30 εὐ γέ σοι γένοιθ' ὅτι | ἔσωσας ἐκ τῶν σῖγμα τῶν Εὐριπίδου, cp. the still more famous ὥς δ' ὄρνις ἀπτῆσι νεοσσοῖσι προφέρῃσι | μάστακ' ἐπεὶ κε λάβῃσι Hom. *Il.* ix. 323. Aelius Dionysius the Atticist says that the Comic writers avoided sigmatism, but Mommsen (*Beiträge* p. 695) has proved him wrong; e.g. there are 17 sigmatic lines in the *Vespae* (16 in two syllables, 1 in three). In general,

there is one instance in every 100 lines, cp. *Vesp.* 78, 393, 400, 747, 1380. See further Crit. App.

566. μύθους: this meaning of the word ('fables') which is peculiar to Attic is established by Plato *Phaedo* 61 B ἐννοήσας *ὅτι τὸν ποιητὴν δέοι ποιεῖν μύθους ἀλλ' οὐ λόγους* 'fiction and not fact' (Archer-Hind), a sentence that recalls Corinna's rebuke of Pindar, *ὡς ἄμουσον ὄντα καὶ μὴ ποιοῦντα μύθους, ὁ τῆς ποιητικῆς ἔργον εἶναι συμβέβηκεν* (Plut. *de glor. Athen.* 4). *μῦθος* is defined as *λόγος ψευδὴς εἰκονίζων ἀλήθειαν* (Aphthonios, quoted by Archer-Hind). In Tragedy the old Ionic use still survives (Eur. *Ion* 197, *IA.* 789). Indeed Hecataeus commenced his work, which professed to be scientific, with the words *Ἐκαταῖος ὧδε μυθεῖται* (vWilam. *Herakl.* ii. p. 65).

Αἰσώπου: the fables of Aesop were so popular that Socrates had thought of reproducing them in verse (Plato *Phaedo* 60 D), but there 'is no evidence that they had been published in writing up to this time' (Archer-Hind ad loc.). Aesop was said to have lived at the time of Solon, but the fables attributed to him are derived from different sources. According to Hermog. *Progyrn.* init. Hesiod invented the fable about the ἀηδών, and Archilochus that about the ἀλώπηξ (*Av.* 651); *ὀνομάζονται δὲ ἀπὸ τῶν εὐρόντων οἱ μὲν Κύπριοι, οἱ δὲ Λιβυκοί, οἱ δὲ Συβαριτικοί, πάντες δὲ κοινῶς Αἰσώπειοι λέγονται, διότι τοῖς μύθοις Αἰσώπος ἐχρήσατο πρὸς τὰς συνουσίας.* They were also called Φρύγιοι, Κιλίκιοι, Καρικοί, and Αἰγύπτιοι: *ἐὰν δὲ μηδεμία ὑπάρχη προσθήκη σημαίνουσα τὸ γένος, κοινοτέρως τὸν τοιοῦτον Αἰσώπειον καλοῦμεν.* They were collected before the date of Demetrius Phalereus (Kock on *Av.* 471). Aesop was said to have been a Thracian, the slave of Iadmon (Herod. ii. 134). For his death see line 1446 n. *Συβαριτικοὶ λόγοι* are distinguished from *Αἰσώπειοι* in line 1259 (see n.).

567. σκώπτουσι: Weil quotes this passage on Dem. c. *Aristocr.* 204 *ὑμεῖς δ', ὦ ἄνδρες Ἀθηναῖοι, τοὺς τὰ μέγιστ' ἀδικούντας καὶ φανερώς ἐξελεγχομένους, ἂν ἐν ἡ δὴ ἀστεί' εἴπωσιν . . ἀφίετε.*

κατάθωμαι, 'doff thy rage,' shows that *Av.* 401 *καὶ τὸν θυμὸν κατάθου κύψας | παρὰ τὴν ὀργὴν ὥσπερ ὀπλίτης* ('ground your anger') is not merely a metaphor.

568. ἀναπειθώμεσθα, 'if we won't allow ourselves to be over-persuaded' (cp. line 90 n.). The present tense is so suitable to the context that it is improbable that the line should be altered in order to remove the weak caesura. There are two similar lines elsewhere in Aristophanes, viz. *Nub.* 987 *σὺ δὲ τοὺς νῦν εὐθὺς ἐν ἱματίοισι διδάσκεις ἐντετυλίχθαι* (where

Cobet's *προδιδάσκεις* is an improvement) and *Av.* 600, which cannot be easily amended (cp. also *Callias* 5).

570. *συγκύψαντα*: see *Crit. App.*; 'they lay their heads together and bleat,' *Com. adesp.* 365 *εἰς τὸ φανερὸν μὲν οὐχὶ τολμῶσιν λέγειν, | ὑποτονθορύζουσιν δὲ συγκεκυφότες*. Although *ἀναβληχᾶσθαι* does not occur elsewhere, it can be paralleled by *ἀναβοᾶν*, *ἀνακεκραγέαι*, *ἀναφρνάζεσθαι* (*vanHerw. Mnem.* x. p. 86). *συγκύπτειν* is differently used in *Eq.* 854 *τοῦτο δ' εἰς ἓν ἐστι συγκεκυφός* 'put their heads together' for intellectual purposes, cp. also *Phryn. Com.* 3. 6 *συγκύψαντες ἅπαντες γελῶσιν*. *vanLeeuwen's* objections to *-βληχᾶσθαι* are unfounded. It is the *vox propria* of children, cp. *Eupol.* 103 *βληχητὰ τέκνα*.

571. *εὐθύνης*, 'give him a quittance of his audit.' All theories on the subject of *εὐθυναί* have been revolutionised by the discovery of <*Arist.*> *Ath. Pol.* (see 48. 3-5, 54. 2, and *vWilam. Arist. u. Athen* ii. pp. 231-51).

572-3. "'If you like lamb for dinner, pity the cry of my son;'" but if I like pork, he begs me to yield to his daughter's voice.' See *Crit. App.*

572. *ἄρνός*: there is supposed to be a pun here on *ἄρρενος* (*Holzinger de verb. lusu* p. 23).

φωνήν: *Pax* 400 *ἴθ', ἀντιβολῶ σ', ἐλέησον αὐτῶν τὴν ὄπα*.

573. *χοιριδίους*: cp. *Holzinger de verb. lusu* p. 21.

574. 'To oblige him, we unscrew our anger a peg or two.'

κόλλοπα: *τὸ τοῦ ταύρου τραχηλιαῖον. σκληρότατον δὲ τοῦτο. θέλει οὖν εἰπεῖν, τὸ στερεώτατον τῆς ὀργῆς* (schol. *R*), a note that throws some light on the appreciation of humour possessed by high-class grammarians. Schol. *V* is more satisfactory: *κόλλοπες λέγονται οἱ πασσαλίσκοι τῆς κιθάρας, εἰς οὓς ἀποδεσμοῦνται αἱ νευραί*. Of course, as *τόνος* (line 337) could be used of any emotion with hardly any sense of the metaphor employed, *τὸν κόλλοπ' ἀνιέναι* is a very natural metaphor for *ὑφέσθαι τοῦ τόνου*, or rather a direction of attention to the metaphorical character of that phrase, supposing the metaphor to be from tuning, as is quite possible; cp. *Macbeth* i. vii. 60 'screw your courage to the sticking-place.'

ἀνείμεν: aor. of habit.

575. *καταχήνη*, 'flouting of wealth'; the same metaphor as in *ἐγχανεῖται*, see line 343 n. (cp. *Eccl.* 631).

577. 'Go on to mention the good things that justify you in professing that you hold empire over Hellas!'

ἄχεις: the emphasis is on the partic. in accordance with the Greek idiom, cp. Soph. *OC.* 1038 χωρῶν ἀπείλει νυν 'threaten if you will—only set out'; Thuc. i. 20 τύραννον ὄντα ἀποθανεῖν, iv. 11 τὰς . . ναῦς βιαζομένους τὴν ἀπόβασιν καταγνύναι, *Ach.* 927 δὸς μοι φορυτόν, ἵν' αὐτὸν ἐνδήσας φέρω. Blaydes violates usage in reading ἄχων φάσκεις: ἔφασκον was originally an iterative form from φημί, and, subsequently, supplied a present in the sense of 'to pretend' 'to maintain' in all moods except the indic., e.g. line 561 φάσκω (subj.), *Ran.* 695 φάσκειν, *Niob.* 895 φάσκοντα (see Kühner-Blass *Gram.* ii. pp. 81, 212, 559).

578. **δοκιμαζομένων**: schol. V πρὸς τὸ ἔθος· 'Αριστοτέλης δέ φησιν ὅτι ψήφῳ οἱ ἐγγραφόμενοι δοκιμάζονται, μὴ νεώτεροι [Kaibel-vWilamowitz for οἱ νεώτεροι μὴ] τῇ ἐτῶν εἰεν· ἴσως δ' ἂν περὶ τῶν μὴ κρινομένων παίδων εἰς τοὺς γυμνικοὺς ἀγῶνας λέγει [sc. ὁ 'Αριστοφάνης]· οὐχ ὡς ἐν δικαστηρίῳ κρινομένων ἀλλ' ὑπὸ τῶν πρεσβυτέρων. The passage referred to (<Arist.> *Ath. Pol.* 42. 1) does not elucidate Aristophanes's meaning, as it assigns the δοκιμασία of παῖδες who have passed the preliminary enrolling by the δημόται to the Βουλὴ and not to the Δικασταί, the only function of the latter being to adjudicate on the appeals (ἐφέσεις) of those who had been rejected by the δημόται as being aliens. Lipsius (in Meier u. Schömann *Att. Proc.*) follows Kirchhoff (cp. <Xen.> *Ath. Pol.* 3. 4) in taking the dokimasia mentioned in the text 'to have been an examination of orphans as to puberty preceding their registration in a deme.'¹ Sandys (on <Arist.> *Ath. Pol.* l.c.) suggests that disputes about age also were referred to a jury-court.

579. 'If ever Oeagrus gets into a suit, be sure he'll never get out again' (Rogers).

Οἶαγρος: τραγικὸς ὑποκριτής (schol. R). Schol. V cannot make up his mind whether he was Aeschylus's or Sophocles's actor. Nauck (*FGT.* p. 228) thinks Sophocles's *Niobe* is referred to here. The *Niobe* of Aeschylus is mentioned *Ran.* 911.

εἰσέλθῃ: the *vox propria* of entering court as a defendant. It is used as the passive of εἰσάγειν (Cobet *VL.* p. 54). This sub-

¹ See HHager *Class. Rev.* ii. p. 247, who refers to Leist *Graeco-Ital. Rechtsgesch.* pp. 68 seqq. and to the meaning of *dreihaarig* in old German law, *Zeitschrift f. d. Altert.* 1886 p. 352: vWilamowitz (*Arist. u. Athen* i. p. 190) also thinks the dokimasia was of orphans supported and equipped by the state, but restricts the examination to the question of true birth, not of puberty (cp. also *aus Kydath.* p. 26).

stitution is not universal, cp. *Eq.* 525 ἐξεβλήθη (=ἐξέπεσεν) πρεσβύτης ὦν (*Shill. de FL.* p. 292).

φεύγων . . ἀποφεύγει: for the word-play cp. *Nub.* 167 ἡ ῥαδίως φεύγων ἂν ἀποφύγοι δίκην | ὅστις δίοιδε τοῦντερον τῆς ἐμπίδος.

580. ἐκ: cp. *Pax* 1012 μονωδεῖν ἐκ Μηδείας, *Thesm.* 135, 770. The art. is regular in this sense.

581. νικᾷ, 'is victor'; *Eq.* 271 (although the aor. is used *Nub.* 1087, 1445). So with similar verbs: κρατῶ *Vesp.* 1515 (aor. line 538), ἡττᾶσθαι *Plut.* 482 (aor. *Vesp.* 523), ἤκω *Ran.* 1510—all these verbs being aorists in sense (*Sobol. Synt.* pp. 9, 25).

The acc. δίκην is normal; cp. *Nub.* 99 νικᾶν καὶ δίκαια κᾶδικα, *Eq.* 93.

582. φορβειᾷ, 'with his mouthpiece on he plays a quick march for the jury as they file out of court'; *Av.* 861 οὔπω κόρακ' εἶδον ἐμπεφορβειωμένον, *Soph. Frg.* 701 φυσᾷ γὰρ οὐ μικροῖσιν αὐλίσκοις ἔτι | ἄλλ' ἀγρίαις φύσαισι φορβειᾷς ἄτερ.

ἔξοδον: cp. *Cratin.* 276 τοὺς ἐξοδίους ὑμῖν ἔν' αὐλῶ τοὺς νόμους.

ἤυλησε violates a rule given by Sobolewski (*Synt.* p. 50) for the purpose of distinguishing the use of the empiric or gnomic aor. and the perf. in general conditions, viz. 'when the present is used in the protasis of a general condition, the empiric perf. is used in the apod.; when the aor., there is an aor. in the apod.' The explanation here is, I suppose, that νικᾷ is an aor. in sense. In lines 92, 622 the aor. in the condit. is inchoative. Similar exceptional uses of the perf. after an aor. in the protasis are *Lys.* 858 εἶρηκε, *Ran.* 970 πέπτωκε.

583-5. 'If a father at his death leaves a daughter to inherit his property, and has bestowed her on a friend, we tell the will that it may go and be hanged for all we care—the will and the cap that is placed so grandly on the seals . . ' A daughter was called ἐπὶ κληρος, even in her father's lifetime, if she had no brothers surviving; cp. *Av.* 1653 πῶς ἂν ποτε | ἐπὶ κληρον εἶναι τὴν Ἀθηναίαν δοκεῖς | οὔσαν θυγατέρ', ὄντων ἀδελφῶν γνησίων; The daughter was not an heiress in our sense of the word, but only went with the estate. The real heir appointed by will was compelled to marry her, or, if the father died intestate, her hand was bestowed upon the nearest relative if he was 'willing' (see WWayte *Diet. Ant.* i. 746).

584. κλάειν: *Plut.* 62, 612, *Ach.* 1131, *Av.* 692, *Thesm.* 211,

Ran. 34 κωκύειν μακρά, *Lys.* 520 ὁποῦξέσθαι μακρὰ τὴν κεφαλὴν, Herod. iv. 27, Hor. *Sat.* i. 10. 91 *teque Tigelli, Discipularum inter iubeo plorare cathedras*. The more polite formula of rejection was χαίρειν λέγω in Comedy, and even in earlier Greek; Aesch. *Agam.* 263 τὸ μέλλον δ' | ἐπεὶ γένοιτ' ἂν κλύοις· προχαιρέτω. So in Eur. *HF.* 575, *Med.* 1044, *Hipp.* 113. It is first found in Pherecydes *Frg.* (schol. Apoll. Rhod. iv. 1596) Ἡρακλῆς λαβὼν τὰ μῆλα χαίρειν εἰπὼν τῷ Ἀτλαντὶ ἀπέρχεται εἰς Μυκῆνας. The phrase κλάειν λέγω sounded brutal to delicate Athenian ears (see vWilam. *Herakl.* ii. p. 158). Still more brutal is Petron. 42 *frigori laecasin dico*, Mart. xi. 58. 12 *leiχάζειν cupidae dicet avaritiae*. For the ludicrously inappropriate word κεφαλὴν Rogers aptly quotes Plaut. *Most.* 260 *nimis velim lapidem, qui ego illi speculo diminuiam caput*.

585. κόγχῃ: at this time documents were sealed with γῆ σημαντρίς (Herod. ii. 38), which is called ῥύπος in *Lys.* 1199 καὶ μηδὲν οὕτως εὖ σεσημάν- | θαι, τὸ μὴ οὐχὶ | τοὺς ῥύπους ἀνασπάσαι. Probably the σημεῖον was placed on the knotted ends of the λίνον which passed round the document, and the κόγχῃ, in the case of legal documents, was thought necessary to preserve the seal from being tampered with. Lucian *Alex.* 21 mentions an ingenious way of opening such a document without injuring the seal: βελόνην πυρώσας τὸ ὑπὸ τὴν σφραγίδα μέρος τοῦ κηροῦ διατήκων ἐξήρει καὶ μετὰ τὴν ἀνάγνωσιν τῇ βελόνῃ αὐθις ἐπιχλιάνας τὸν κηρόν, τὸν τε κάτω ὑπὸ τῷ λίνῳ καὶ τὸν αὐτὴν τὴν σφραγίδα ἔχοντα, ῥαδίως συνεκόλλα (cp. Beck.-Göll. *Charik.* ii. pp. 159-60).

σεμνῶς, 'with such legal formality.'

586. ὅστις: the anteced., as usual, is omitted; Soph. *Philoct.* 957 θανὼν παρέξω δαῖθ' ὑφ' ὧν ἐφερβόμην, *OT.* 1362 ὁμογενὴς δ' ἀφ' ὧν αὐτὸς ἔφυν τάλας. For ταύτην referring to παῖδα cp. *Av.* 793 seq. (Sobol. *Synt.* p. 165).

587. ἀρχή, 'and this is not true of any other official.' Strictly speaking, a dicast was not an ἄρχων, but occupied an intermediate position between ἄρχοντες and ἰδιῶται (cp. Lycurg. *Leocrates* 79, Plato *Legg.* vi. 767 A δικαστῆς, οὐκ ἄρχων ὢν, τινὰ τρόπον οὐ πάνν φαῦλος γίγνεται ἄρχων τὴν τόθ' ἡμέραν, ἥπερ ἂν κρίνων τὴν δίκην ἀποτελῇ (Fränkel *Geschworenenger.* p. 21). On their irresponsible position see Gilbert *Beiträge* p. 102, Fränkel *op. cit.* p. 22; Aristotle (*Pol.* 1275 a 31) calls them διορισμοῦ χάριν ἀόριστος ἀρχή. They owed this peculiar privilege to the fact that they were an ἡλιαια, viz. an assembly of all Athenian citizens (Fränkel *op. cit.* p. 54).

588. γάρ τοι, confidential, 'well, you must know, that is the only piece of good fortune on which I congratulate you.'

589. 'It is a crime for you to decapitate the heiress's will.'

ἀνακογχυλιάζων = ἀνασπῶν. Elsewhere this verb means 'to gargle' (ἀναγαργαρίσασθαι, cp. Plato Com. 196 ἀνακογχυλιαστὸν ἐχθοδοπὸν τι σκευάσω), but Aristophanes here makes his usual joke κατὰ ἐτυμολογίαν πεποιημένον (Blass *Hermen. u. Krit.* p. 168). This play is not unknown even in higher styles, e.g. a poet says εὐλαβῆς λίθος 'easy to grasp,' Sophocles (*Frg.* 694) νηὸς ἰσχύαδα 'the hold-fast (anchor) of the ship.' The tyrant Dionysius excelled in this figure, e.g. βαλάντιον for him meant 'a javelin,' μυστήρια 'mouse-holes' (μῦς-τηρεῖν), ἐλκῦδριον 'a cask,' σκέπαρνον 'wool,' Θυέστης 'a pestle,' Μενεκράτης 'a pillar' (Hellad. in Phot. *Bibl.* p. 532 b 27). Elsewhere in this play we have ἐριώλη ('wool-destroyer' line 1148, also in one of Dionysius's tragedies), ὀπίας ('creeping through holes' line 353), πανδοκεύτρια ('all-receptive' line 35), cp. κλητήρ line 189, κατασικελίζειν line 911 n., ὀπλίτης line 360 n., ἡλιάσει line 772 n., θαψίνῃ line 1413 n. This artifice is sometimes employed with Tragic irony in exalted poetry, cp. Aesch. *Agam.* 1064 Ἄπολλον Ἄπολλον | ἄγνιᾶτ', ἀπόλλων ἐμός. That there is a further *double entente* in ἀνακογχυλιάζων seems to be proved by Plaut. *Rud.* 704 *te [Venerem] ex concha natam esse autumant; cave tu harum conchas spernas.*

590. 'When the senate and popular assembly are perplexed to decide an important matter, they pass a resolution to hand over the culprits to the jurors.' For the perfect cp. line 494 n.

591. τοὺς ἀδικοῦντας: viz. those accused of ἀδικία πρὸς τὸν δῆμον (Gilbert *Beiträge* p. 102). Such offences might be dealt with by means of an εἰσαγγελία in the Senate, which was empowered to inflict a fine of not more than 500 drachmas. Serious offences were generally referred to the Ecclesiasts, who might hear the cases in person, or refer them to one of the jury-courts (Fränkel *Geschworenenger.* pp. 73-4).

592. Εὖαθλος: probably a ξυνήγορος (*Ach.* 710). He is said by the scholiast on *Ach.* l.c. to have been attacked by Cratinus in his *Θράττα*, a play written fifteen years before, but as he was young at the time of the *Acharneis*, the identity is very questionable. His youth seems to be proved from a fragment of Aristophanes's Ὀλκάδες: ἔστι τις πονηρὸς ἡμῖν τοξότης ξυνήγορος | ὥσπερ Εὖαθλος παρ' ὑμῖν τοῖς νέοις, <Κηφισόφων> as completed by Müller-Strübing (*Hist. Krit.* p. 336), Cephisophon

having been a γραμματεὺς τῶν ἱερῶν χρημάτων about the same time. See Gilbert *Beiträge* p. 89 n., Bergk *Rel. Com. Att.* p. 97.

Κολακώνυμος, 'that portly man, Flatteronymus'; cp. *Nub.* 353 Κλεώνυμον . . τὸν ῥίψασπιν which would suggest the reading ἀσπίδαποβλής here. See Bachm. *Philol.* Suppl. B v. p. 247. For similar παραγραμματισμοί see Blaydes on *Ach.* 234 (crit. n.).

οὗτος: contemptuous, cp. line 326 n.

593. περὶ, 'in defence of,' as in Homer εἰς οἰωνὸς ἄριστος ἀμύνεσθαι περὶ πάτρης. So line 667, *Ran.* 191 νενανμάχηκε τὴν περὶ τῶν κρεῶν.

594. 'Furthermore, no one can get a resolution passed in the popular assembly unless he has proposed that, first and foremost, the courts should be dismissed after deciding one suit.' So *πρώτιστα* must be translated.

* ἐν τῷ δήμῳ: *Nub.* 432 ἐν τῷ δήμῳ γνώμας οὐδεὶς νικήσει πλείονας ἢ σύ, *Lys.* 514; regularly used so in Demosthenes, 'in the popular assembly.' ἐν = 'among' generally with plur. subst., but here δήμῳ is a noun of multitude.

It can be inferred from this passage that (1) there was nothing to forbid the same day being appointed for a meeting of the law-courts and of the Ecclesia; and, furthermore, that (2) in such cases the courts could be adjourned early, in order that the Ecclesia might be convened more readily (see vBamberg *Hermes* xiii. p. 505, Hermann-Thumser *Staatsalt.* p. 547 n., and *Vesp.* 303 n.). These reasonable inferences remove the difficulties of Fränkel (*Geschworenenger.* p. 11) who suggests that the reference in the text is to σύγκλητοι ἐκκλησίαι which were convened late in the day on account of the detention of the citizens in the various law-courts. Cobet (*Mnem.* NS. iii. p. 319) objects to *πρώτιστα* on the ground that it means 'omnium primum,' while the sentence requires 'dimitti consilia postquam unum iudicium peregerint.' It is true that in *Eq.* 50 the Paphlagonian can say ὦ Δῆμε, λοῦσαι πρῶτον ἐκδικάσας μίαν, but I cannot see why the more forcible expression here should for that reason be wrong. Of course, it goes with ἀφεῖναι, not δικάσαντας. The very first thing an orator must do is to get the courts dismissed; otherwise his motion in the assembly would not have a leg to stand on. The orator was so far privileged in virtue of his office as ξυνήγορος (cp. Gilbert *Beiträge* p. 89).

Before the Athenian empire was broken up, meetings of the assembly and law-courts could not be held on separate days,

on account of the press of legal business. The facts quoted by Dr. Merry from vanLeeuwen's note are true only of a later time.

595. ἀφείναι : 'meminerint tirones λύεσθαι μὲν τὴν ἐκκλησίαν, ἀφίεσθαι δὲ τὴν βουλὴν καὶ τὰ δικαστήρια' (Elmsl. on *Eq.* 674).

πρώτιστα (cp. Blaydes on *Ach.* 28, Kühner-Blass *Gram.* i. p. 573) is generally not followed by a second clause; *Ran.* 519, *Eccl.* 1059, *Ar.* 585, *Plut.* 792. Even *πρώτιστα μὲν Thesm.* 659 is *solitarium*.

596. 'Cleon, the champion bawler, forbears to nibble at us and us alone, but keeps a tight hand upon us and guards us, and wards off the flies. You never did anything of these things to your own father; but yet Theorus,—as great a man as Euphemius,—with the sponge in his hand rubs our shoes all over out of the bucket.'

κεκραξιδάμας : *Eq.* 137 ἄρπαξ κεκράκτης, Κυκλοβόρου φωνὴν ἔχων. For *περιτρώγει* cp. line 672, *Ran.* 367 τοὺς μισθοὺς τῶν ποιητῶν . . ἀποτρώγει, *Ach.* 258 περιτράγη τὰ χρυσία.

597. διὰ χειρός : this phrase may be a quotation from Pericles, *Thuc.* ii. 13 τὰ τε τῶν ξυμμάχων διὰ χειρὸς ἔχειν, λέγων τὴν ἰσχὺν αὐτοῖς ἀπὸ τούτων εἶναι τῶν χρημάτων τῆς προσόδου. Probably, these words were ever on Pericles's lips, and Aristophanes may have used them of Cleon, as being Pericles's true successor (see Grote vi. p. 235). There is a certain malice in their application here. Cleon's policy was διὰ χειρὸς ἔχειν—not the wide-reaching Athenian empire—but his ragged flatterers and dependants. διὰ χειρός, a local use that does not occur elsewhere in Aristophanes (*Sobol. Praep.* p. 118), cp. *Livy* xxi. 35. 7 *in manu habere*. It is the opposite of ἀνιέναι *Thuc.* i. 76 ἀρχὴν ἀνιέναι. χεῖρ may mean 'control' in the legal sense of *manus* (Marchant on *Thuc.* i. c.).

μυίας : the explanation is to be found in *Eq.* 59 βυρσίνην ἔχων | δειπνοῦντος ἐστὼς ἀποσοβεῖ τοὺς ῥήτορας. There is an amusing picture in *Theophr.* *Char.* xxv of the fussiness of the Coward, who does not wish to fight, when a wounded comrade is brought in, viz. καὶ ὁρῶν τραυματίαν τινὰ προσφερόμενον τῶν φίλων προσδραμῶν καὶ θαρρεῖν κελεύσας ὑπολαβὼν φέρειν· καὶ τοῦτον θεραπεύειν καὶ περισπογγίζειν καὶ παρακαθήμενος ἀπὸ τοῦ ἔλκουσ τὰς μυίας σοβεῖν. A fly-flap used for this purpose was called *μυιοσόβη* (*Menand.* 503 Πέρσαι δ' ἔχοντες μυιοσόβας εἰστήκεσαν). Cleon here usurps the functions of Ζεὺς ἀπόρμυιος (*Pausan.* v. 142).

599. **Εὐφήμιον**, 'although he is quite as distinguished a man as Euphemius'—bitterly ironical, Euphemius being, without doubt, a low fellow. The name does not occur elsewhere, but there is no probability in the alteration suggested by Meineke, Dindorf (viz. **Εὐφημίδου**), as **Εὐφήμιος** is probably a conversational form of **Εὐφημίδης**: cp. **Εὐφρόνιος** and **Εὐφρονίδης** and see OCrusius 'Die Anwendung von Vollnamen und Kurznamen bei derselben Person' *Fleck. Ann.* cxliii. pp. 385-94: quoted by Sandys on <Arist.> *Ath. Pol.* p. 110). For the crasis **καίτοῦστιν** cp. lines 159, Blaydes on *Ran.* 971.

600. Athenian shoes retained the natural colour of the leather, or were blackened (with **μελαντηρία** 'blacking') either with a brush, or with a sponge as here. In *Athen.* viii. 351 A a man amusingly infers the bankruptcy of his friend from the brilliancy of his shoes: **ἀπαντήσας δέ τινι τῶν γνωρίμων, ὥς εἶδεν ἐσπογγισμένα τὰ ὑποδήματα καλῶς, συνηχθέσθῃ ὥς πρᾶττοντι κακῶς, νομίζων οὐκ ἂν οὕτως ἐσπογγίσθαι καλῶς εἰ μὴ αὐτὸς ἐσπόγγισεν.** **λακωνικάι** were generally red or white (*Pollux* vii. 88) and **φαικάσια** white (*Beck.-Göll. Charik.* iii. p. 286).

σφόγγον: the article seems to show that there is a reference to 'boot-blacks' at the corners of streets. This occupation was despised, cp. *Athen.* viii. 351 A and Zacher *Fleck. Ann.* cxxxv. pp. 529 seqq.

With **ἐκ** supply **μελαντηρία**: cp. *Lys.* 400, 1129.

περικωνεῖ: **κωνῆσαι** (*Frg.* 520) seems to mean **περιενεγκεῖν**, from **κῶνος** 'a top.' So **περικωνεῖ** = **κύκλω περιψᾶ** *Gl. Vict.*

601. 'Infer from what I have said the nature of the good things from which you exclude me, and yet you said you would prove these to be slavery and dependence.'

ἀγαθῶν οἶων: for the sense cp. *Eq.* 807 **γνώσεται οἶων ἀγαθῶν αὐτὸν τῇ μισθοφορᾷ παρεκóπτου.** The position of **ἀγαθῶν** can be paralleled from *Nub.* 1072 **σκέψαι . . ἡδονῶν ὅσων μέλλεις ἀποστρεῖσθαι**, *Av.* 143, *Eq.* 1218. For the prep. cp. *Vesp.* 76, *Eccl.* 780, *Eq.* 427, *Nub.* 485, *Plut.* 577 (*Bachm. Conj.* p. 98).

These parallels prove that such alterations as **μ' ὅσων** or **μ' ὀπόσων** are mistaken.

602. **ἦν**: for the attraction cp. **ἦδὲ δὲ δὴ τί ἐστιν**; (line 858 n.), **ἀστρονομία μὲν αὐτῇ** (*Nub.* 201).

καὶ ὑπηρεσίαν: the Epic shortening of the diphthong is allowed in Comedy in anapaests (*Nub.* 321, 324, 346), in

dactyls (*Nub.* 298, 304, 307), and in choriambics (*Nub.* 512, 595); see Kühner-Blass *Gram.* i. p. 197.

603. 'Chatter your fill: for I warn you that, sure as fate, you will change your note, and it will be seen that your slavery out-weighs your boasted empire.'

ἔμπλησο: cp. line 424 n., and Blaydes on *Ach.* 236.

πάντως = 'come what will'; cp. line 770 n., *Ach.* 347, *Pax* 1147. For ἀναφανήσει cp. line 124 n.

γάρ τοι: rightly used in a warning (see line 1396 n.).

παύσει: the sense is 'you will soon cease boasting, and it will be proved much to your surprise that your slavery more than counterbalances your magnificent empire as a πρωκτός prevails over its λουτρόν.' With the ἀρχή as a λουτρόν Philocleon wishes to wash away the δουλεία, but the latter is stronger all the same. The genit. ἀρχῆς is governed by περιγιγνόμενος, which is also taken with πρωκτός λουτροῦ (i.e. ὥσπερ πρ. λ.). Most of the difficulty in this passage has been caused by forgetfulness of Aristophanes's habit of omitting ὥσπερ in a simile; cp. *Lys.* 695 αἰετὸν τίκτοντα κανθαρός σε μαιεύσομαι, and line 144 n.

The sense of the proverb as given by schol. V on the authority of Callistratus, viz. ἐπὶ τῶν βιαζομένων εἰς κακὸν ἑαυτούς, does not suit the context. The note of schol. R runs ἀπὸ τῶν μὴ δυναμένων νίφασθαι τῆς κοιλίας φερομένης συνεχῶς. The explanation of Euphronius ὡς εἰκαλὰς αὐτοῦ καὶ ματαλὰς οὔσης τῆς περιεργίας (as corrected by Zacher) is exactly right, see Zacher *Fleck. Ann.* cxxxv. pp. 226 seqq.

vanHerwerden (*Hermes* xxiv. p. 610) thinks, with Brunck, that παύσει governs ἀρχῆς, the intervening words being διὰ μέσου (cp. *Nub.* 471 βουλομένους ἀνακοινοῦσθαί τε καὶ εἰς λόγον ἐλθεῖν | πράγματα κἀντιγραφάς, and line 1161 n.). But this view misses the point, I think. Bdelycleon does not say 'you will be dethroned from this grand empire,' but rather 'I will prove that this grand empire sinks into insignificance compared with the vile subjection you endure.'

605. 'Aye, but to come to the sweetest thing of all, which I had forgotten: when I come home with my fee, and all together greet me on my return, for the silver's sake.'

ὁ δέ γ' . . ὅταν: *Av.* 514 ὁ δὲ δεινότατόν γ' ἐστὶν ἀπάντων· ὁ Ζεὺς γὰρ ὁ νῦν βασιλεύων κτλ., *Isocr.* xvii. 13 ὁ δὲ πάντων δεινότατον· διεγγυῶντος γὰρ Μενεξένου κτλ., *Lysias* iii. 39, xix. 24.

606. This passage reads like a parody of Gray's *Elegy* 'No

children run to lisp their sire's return, Or climb his knees the envied kiss to share.' The Greek children were however more mercenary. Gray, as well as Aristophanes and Lucretius (iii. 894-9), imitated Hom. *Il.* v. 408 οὐδέ τί μιν παῖδες ποτὶ γούνασι παππάζουσιν | ἐλθόντ' ἐκ πολέμοιο.

ἤκοντα: for ἤκειν 'to return' see *Ran.* 1163 ἤκειν [so Kock] μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας.

608. προσκύψασα φιλήσῃ, 'and first of all my daughter bends down her head and kisses me'; the aor. is right, as it expresses a single act, the other verbs in the sentence implying duration, with the exception of *προσενέγκῃ* (line 610). There is no reason why editors should object to *φιλήσῃ* unless they also condemn *προσενέγκῃ*.

609. παππίζουσα, 'she calls me papa darling, and with her persuasive tongue fishes out the three-obol piece.' This is a metaphor, not a description of a fact, although the words are intended to suggest τὸ ἐπιμανδαλωτόν. The picture of the daughter actually fishing for the coin is not only disgusting but impossible. Hirschig (*Ann. Crit.* p. 72) might well say 'quomodo filia expiscetur triobolum παππίζουσα fateor me non intellegere.' **ἐκκαλαμᾶσθαι** is a perfectly natural metaphor both in English and Greek, and can be illustrated by *Eg.* 1147 ἔπειτ' ἀναγκάζω πάλιν ἐξεμεῖν | ἄττ' ἂν κεκλόφωσί μου | κημῶ καταμηλῶν, *Ran.* 578 ἐκπηνιέται ταῦτα προσκαλούμενος, *Frg.* 614 τὴν φάρυγα μηλῶν δύο δραχμὰς ἔξει μόνας. For ἅμα with the particip. see Blaydes on *Ecc.* 91.

The Greeks formed verbs in *-ίζειν* from any phrase or substantive, e.g. βακίζειν (*Pax* 1072), σκορακίζειν (ἐς κόρακας), ταταλίζειν ('to pet' Herond.), ἀδελφίζειν, θυγατρίζειν, ἐπακρίζειν (ἐπ' ἄκρον), τί καρδαμίζεις ('why do you talk of cress?' *Thesm.* 617), τίζειν ('to ask why,' cp. *tutoyer*), ἐπαμφοτερίζειν, ἰηπαιανίσαι (from ἰῆ Παιάν), ἀμφιανακτίζειν (ἀμφὶ ἀνακτα ἄδειν), cp. further *Thesm.* 231 τί μύζεις; *Lys.* 587 ῥαβδίζειν καὶ τολυνεύειν 'to talk of rods and balls'; and Kock on Menand. 1047.

610. γύναιον, 'and the "old baggage" after plying me with wheedling words brings me a puff, and seats herself by my side and positively forces me to eat. Eat this, put this sweetmeat in your mouth. That's what I revel in.'

φυστήν μᾶζαν: a sort of sweet-cake (made of flour and wine, etc.) given with dessert ('omelette soufflée' Müller-Strüb.); Chion 7 ἐπὶ τῶν τραπεζῶν δὲ τιθέασι τυρίον | φυστήν τε καὶ δρυπεπεῖς ἐλάας καὶ πράσα.

612. **ἐντραγε**: the present tense of this verb, and the tenses formed from it, are always formed from *τρώγειν*, not *ἐντρώγειν*, cp. *Pax* 1324, *Ach.* 801, 808, Menand. 146 τῶν ροιδίων ἐτρώγομεν. The aor. is found only in compounds (except in Theophrast. *Hist. Plant.* ii. 7. 6); see Kühner-Blass *Gram.* ii. p. 556.

γάνυμαι: cp. *Ach.* 7 ἐγανώθην—a poetical word, rare in classical prose (Plato *Phaedr.* 234 D); see Kühner-Blass *Gram.* ii. p. 389.

613. **ταμίαν**, 'and it will never be necessary to look to you and the housekeeper, wondering when he will serve up breakfast, after many a deep curse, and many a grumble.' This is the only instance of **ὁπότε** with the fut. indic. in Aristophanes, a construction which is also rare in other authors (Goodw. *MT.* § 530). But here it is justified, as there is really an indirect question (Sobol. *Synt.* p. 124). The *ταμίας* superintended all the domestic arrangements, and kept the household stores under lock and key, giving out what was required (Xen. *Oec.* 9. 11). He received, for this purpose, a signet-ring from his master (*Eg.* 947), Beck-Göll. *Charik.* iii. p. 22.

614. **τονθορύσας**, 'grumbling'; Herond. vi. 7 τὴν ἡμέρην ὄλην σε τονθορύζουσιν | καὶ πρημονῶσαν οὐ φέρουσιν οἱ τοῖχοι. Also *τονθορύζειν* *ibid.* viii.

615 seqq. 'If he won't knead me a cake and be quick about it, I possess in these trappings a "bulwark against misfortune," "armour to ward off missiles"; and if you refuse to pour out a drink for me, I bring in this bombard full of sack, and I tilt it over so, and pour out a drink for myself. And this fellow opens his mouth and brays, and overpowers your vessel with a loud and martial roar.'

The scholiast and Blaydes think that **τάδε** (line 615) refers back to *τὰργύριον* line 607; but this view is surely impossible. I have no doubt that **τάδε** refers, deictically, to some emblems of their profession, such as the *βακτηρία* in the closely parallel passage *Ach.* 682 οἷς Ποσειδῶν Ἀσφάλειός ἐστιν ἡ βακτηρία. For the absence of the article cp. line 1132 n.

ἀλεωρήν: from Hom. *Il.* xv. 533 δητῶν ἀνδρῶν ἀλεωρήν. In xviii. 134 the v. l. κακῶν βελέων ἀλεωρήν is quoted in the scholia; cp. Herond. ii. 25 οἷχεθ' ἡμιν ἡ ἀλεωρή | τῆς πόλιος. *βέλος* is not used in Aristophanes except in parodies, cp. *Ach.* 345 (from Euripides according to Bakhuyzen *de parod.* ad loc.), *Av.* 1714 (from Aeschylus).

616. ἐγχεῖν with the neg. = 'refuse to pour' (Sobol. *Synt.* p. 9), *Eq.* 337, *Pax* 107; but the aor. of similar verbs is found *Vesp.* 305, *Av.* 978. The contracted forms of χεῖν and δεῖν occur in *Plut.* 216 κᾶν δῆ μ' ἀποθανεῖν, *Ran.* 265 κᾶν με δῆ δι' ἡμέρας, *Philetaer.* 3, *Menand.* 557. These forms are generally condemned, but they cannot be amended without difficulty; many scholars (e.g. Ruth. *NP.* p. 299) read κεῖ με δεῖ in *Plut.* l.c., but this phrase does not occur in Aristophanes, while κᾶν δέη, κᾶν χρῆ are found in *Vesp.* 654, *Lys.* 123, 133. Cobet (*Mnem.* iii. p. 319) declares that ἐγχεῖν is barbarous, and proposes μὴ δῶς σὺ—but, if such changes are justifiable, one might with a light heart burn all the MSS. The contracted form of δεῖν is paralleled from Dittenb. *Syll.* i. p. 201. 2 and ii. p. 485. 6 (where δεῖ is only the 4th-century way of writing δῆ). See also Meisterh. *Gram. Inscr.* p. 140, Christ *Metrik* p. 29, Kühner-Blass *Gram.* i. p. 214, ii. p. 138. Distinguish from ἐγχεῖν 'to pour out,' ἐπιχεῖν 'to mix water with wine' (Cobet *NL.* p. 601), and ὑποχεῖν, which is used of pouring wine into a large vessel, cp. *Alexis* 111. 1, *Sophil.* 4, *Diph.* 5.

ὄνον: τινὲς τὸ ὄνον ἀντὶ τοῦ οἴνηρόν ἀγγεῖον (schol. *R.*). Probably a drinking-horn (ρύτόν) which, according to the kind of head in which the lower end terminated, was named e.g. κάνθαρος, γύψ, κάπρος, ἵππος, Πηγασός (*Astydam. Frg.* 3. 4), τραγέλαφος (*Menand.* 24. 4), ἐλέφας (*Epinic.* 2. 4). It is possible that the ὄνος got its name from the gurgling sound of the wine (cp. βομβυλός [the name of a cup] *Ion of Chios* 64) or, perhaps, from its long handles (cp. *diota*). On the play on the two senses of ὄνος cp. Holzinger *de verb. usu* p. 26. The use of τόνδε and line 618 show that a third sense is prominent, cp. *Eur. Cycl.* 327-8 (quoted on lines 618-20).

εἰσκεκόμισμαι: for the empirical perf. in the apodosis of a general condition cp. line 582 n.

617. ἐγχεόμαι: cp. line 906.

κλίνας: sc. αὐτόν, cp. *Alexis* 115. 2 κάνθαρον καταστρέφοντα tilting.'

618-20. The idea of these lines seems to be borrowed from *Eur. Cycl.* 327-8 ἐπεκπιῶν γάλακτος ἀμφορέα πέπλον | κρούω, Διὸς βρονταῖσιν εἰς ἔριν κτυπῶν (vanL.).

618. δίνου: *Dionys.* iii. 554 δεινὸς μέγας χωρῶν μετρητήν. For the end of the line cp. *Hor. Sat.* i. 9. 70 oppedere, *Pax* 547-9, 815 καταχρέμπεσθαι, *Epierat.* 11. 28, *Sosipat.* 1. 12.

621. ἀκούω, 'have the same phrases applied to me as Zeus'; cp. line 503 n.

626. ποππύζουσιν, 'even rich and very grand folk salute me with a clucking of lips, and are in a mortal funk of me'; *Plut.* 732 εἰθ' ὁ θεὸς ἐπόππυσεν, *Pliny HN.* xxviii. 2 *fulgetras porrysmis adorare consensus gentium est.* Distinguish from this *Eq.* 680 οἱ δ' ὑπερεπήνουν ὑπερεπύπαζόν τέ με 'shouted out bravo.' ποππύζειν seems to represent the sound made in calling hens.

627. For the accus. cp. *Eq.* 224, *Lys.* 354.

631. *Thesm.* 434 seqq. is very similar.

634. 'Not so: he imagined that he would strip my vines, *unwatched*, without difficulty; (if he thought that I was on my guard, he would not have challenged me;) for he was well aware that I am first-rate in this line'; see crit. note. The emphasis on ἐρήμας justifies γάρ, but according to schol. V ἐν εἰρωνείᾳ· τουναντίον γὰρ παραδηλοῖ, πειθόμενος οὕτως πιθανώτατα ἐμελλον (?) ἐρεῖν.

τρυγήσειν: παροιμία ἐπὶ τῶν ἀδέως τι πραττόντων, ὡς μηδενὸς αὐτοῖς ἀντιπράττοντος (schol. R). Aristophanes quotes from himself in *Eccl.* 885. There is, of course, a play on the legal ἐρήμην κατηγορεῖν (*Holzinger de verb. usu* p. 23). Similar proverbs are *Eq.* 392 τἀλλότριον ἀμᾶν θέρος, *Com. adesp.* 564 τὴν αὐτὸς αὐτοῦ γὰρ θύραν κρούει λίθῳ, *Hor. Ep.* i. 2. 220 *ut vincula egomet caedam mea* (vanL.).

635. ταύτη: cp. line 398 n., *Eq.* 271.

636. ἐπὶ πάντα, 'how he touched upon every point, and omitted nothing! As I listened, I grew taller, and I thought that I was sitting in solitary state (αὐτός) judging in the isles of the Blessed.'

For ἐπὶ . . ἐλήλυθεν cp. *Eq.* 618, *Ran.* 1118.

638. ἡὔξανόμην: Blaydes quotes Plato *Euthyd.* 300 D καὶ ὁ Κλεινίας πάνυ ἡσθη καὶ ἐγέλασεν, ὥστε ὁ Κτήσιππος ἐγένετο πλεῖον ἢ δεκαπλάσιος: cp. also *Ach.* 637 seqq. πρῶτον μὲν ἰοστεφάνους ἐκάλουν· κάπειδὴ τοῦτό τις εἶποι, | εὐθὺς διὰ τοὺς στεφάνους ἐπ' ἄκρων τῶν πυγιδίων ἐκάθησθε, *Eq.* 720 ποεῖν τὸν δῆμον εὐρὺν καὶ στενόν, 1347 τὰ δ' ὦτά γ' ἄν σου νῆ Δι' ἐξεπετάννυτο | ὥσπερ σκιάδειον.

639. ἐν μακάρων . . νήσοις: Plato *Menex.* 235 c (quoted by Rogers) seems to contain a reminiscence of this passage, viz. ὥστ' ἔγωγε γενναίως διατίθεμαι ἐπαινούμενος ἡγούμενος ἐν τῷ παραχρῆμα μείζων καὶ καλλίων γεγονέναι . . τέως δὲ οἶμαι μόνον οὐκ ἐν μακάρων νήσοις οἰκεῖν.

In Aristophanes δικάζειν is a παρ' ὑπόνοιαν for οἰκεῖν.

Similar are the brilliant hopes dangled before the eyes of the Demus in the *Equites*, viz. 798 ὡς τοῦτον δεῖ ποτ' ἐν Ἀρκαδίᾳ πεντωβόλου ἡλιάσασθαι, 1089 χῶτι γ' ἐν Ἐκβατάνοις δικάσεις, λείχων ἐπίπαστα.

642. 'How this fellow is beginning to fidget, and is no longer master of himself. I swear I will make you glare whips to day.'

σκορδινᾶται: generally a sign of madness, Plaut. *Men.* 820 *ut pandiculans oscitatur.*

ἐν αὐτοῦ: probably οἰκία should be supplied. So in German 'Ich war ganz aus dem Häuschen' i.e. 'mentis non eram compos' (Stallb. on Plato *Charm.* 155 D). The English equivalent 'does not feel at home' is too weak. This ellipse often occurs in Aristophanes, e.g. *Eq.* 79 ὁ νοῦς ἐν Κλωπιδῶν (sc. δῆμῳ), 400 γενοίμην ἐν Κρατίνου κώδιον (sc. οἰκία schol.), 1238, *Nub.* 973, *Lys.* 407, *Thesm.* 83, *Ran.* 774 (Sobol. *Praep.* p. 11).

Cobet (*Misc. Crit.* p. 146) shows that the gen. is correct by the fact that in the plural the gen. is always found, even in bad MSS., e.g. Libanius ii. 291 ἐν ὑμῶν αὐτῶν γένεσθε. The sing. is invariably corrupted in this author, e.g. i. 292. 9 οὐκ ἦν ἐαυτοῦ (ἐν ἐαυτοῦ), iv. 662. 17 μόλις ἐν ἐμαυτῷ γενόμενος. Cp. also *NL.* 413, where Cobet quotes Xen. *Ephes.* 216. 16, 221. 12. In Soph. *Philoct.* 950 L has ἐν σαυτῷ γενοῦ, which Jebb prefers, but without giving his reasons.

643. τῆμερον strengthens the threat like *hodie* in Plautus, cp. *Eq.* 68, *Nub.* 699, *Pax* 243, *Av.* 1045 (Bachm. *Philol.* xlvii. p. 372).

σκύτη βλέπειν, 'look like' a whipped (or 'going to be whipped') hound.' Eupol. 282 ἀτεχνῶς μὲν οὖν τὸ λεγόμενον σκύτη βλέπει: a reference to Cleon, who glares leathern whips, not lightning, like Lamachus, *Ach.* 566. Cp. also Eupol. 309 βλέπειν ἀπιστίαν, Herond. iii. 17 Ἀτθὴν βλέψας, iv. 68 οὐχὶ ζόην βλέπουσιν ἡμέρην πάντες. The sense here is the same as in *Ach.* 234 βλέπειν Βαλλήναδε, *Pax* 669 ὁ νοῦς γὰρ ἡμῶν ἦν τότ' ἐν τοῖς σκύτεσιν (where, of course, there is a *double entente*).

645. 'Now must you weave all kinds of wiles to win a verdict. It is a hard task for one who does not speak on my side to soften the edge of my rage.' The same metaphor as in ἀτεράμων line 730 n.

646. πεπᾶναι: so Axionicius 4. 10 λιπάνας, but Isocrates 67 a χαλεπήμαντες. Verbs in -αίνειν seem to admit of no classi-

fication (except of course so far, that after ρ and ι , $-ana$ is regular), e.g. $\acute{\epsilon}\kappa\acute{o}\iota\lambda\alpha\nu\alpha$ is found, and $\kappa\alpha\tau\epsilon\gamma\lambda\upsilon\kappa\acute{\alpha}\nu\alpha\tau\omicron$ (Chionides 4, where Porson reads $-ή\nu\alpha\tau\omicron$), a fact that may be due to the tendency in later Greek to substitute α for η in such forms. Indeed, according to Moeris, many of these forms are un-Attic. In modern Greek only the forms in $-a$ are known, e.g. $\acute{\epsilon}\phi\alpha\nu\alpha$ (= $\acute{\upsilon}\phi\eta\nu\alpha$), cp. Hatzidakis *Neugr. Gram.* p. 286, Schmid *Att.* i. p. 229, ii. p. 25, Kühner-Blass *Gram.* ii. p. 171, Ruth. *NP.* p. 76.

647. $\pi\rho\acute{o}s$ = $\acute{\upsilon}\pi\acute{\epsilon}\rho$: the only instance of this kind in Aristophanes (Sobol. *Praep.* p. 178). It is an Ionic (Herod. i. 75 $\acute{\epsilon}\lambda\pi\acute{\iota}\sigma\alpha\varsigma \pi\rho\acute{o}s \acute{\epsilon}\omega\nu\tau\omicron\upsilon \tau\acute{o}\nu \chi\rho\eta\sigma\mu\acute{o}\nu \acute{\epsilon}\iota\nu\alpha\iota$) and Tragic use (Soph. *OT.* 1434 $\pi\rho\acute{o}s \sigma\omicron\upsilon \gamma\acute{\alpha}\rho \omicron\upsilon\delta' \acute{\epsilon}\mu\omicron\upsilon \phi\rho\acute{\alpha}\sigma\omega$, *Trach.* 479).

648. 'Wherefore, unless you speak to the point, the hour has come for you to look out for a serviceable, keen-whetted mill-stone, to crush my hard-grained temper.'

$\pi\rho\acute{o}s \tau\alpha\upsilon\tau\alpha$ = $\acute{\omega}s \tau\acute{o}\upsilon\tau\omega\nu \omicron\upsilon\tau\omega\varsigma \acute{\epsilon}\chi\acute{o}\nu\tau\omega\nu$ *Nub.* 990; so Aesch. *Prom.* 1062 $\pi\rho\acute{o}s \tau\alpha\upsilon\tau\alpha \beta\omicron\upsilon\lambda\epsilon\upsilon\epsilon$, Plato *Charm.* 176 c $\pi\rho\acute{o}s \tau\alpha\upsilon\tau\alpha \sigma\upsilon \alpha\upsilon \beta\omicron\upsilon\lambda\epsilon\upsilon\acute{o}\nu \acute{\omicron} \tau\iota \pi\omicron\iota\acute{\eta}\sigma\epsilon\iota\varsigma$ (= 'demgemäss' Cobet). It is so used only in a sentence containing a command, or exhortation, the predicate of which is expressed by an imperative or similar idea, e.g. *Eg.* 760 $\pi\rho\acute{o}s \tau\alpha\upsilon\theta' \acute{\omicron}\pi\omega\varsigma \acute{\epsilon}\xi\epsilon\iota$. So here $\acute{\omega}\rho\alpha \zeta\eta\tau\epsilon\acute{\iota}\nu$ is equivalent in sense to $\zeta\acute{\eta}\tau\epsilon\iota$. $\acute{\alpha}\lambda\lambda\acute{\alpha}$ is the normal particle in such $\kappa\alpha\tau\alpha\kappa\epsilon\lambda\epsilon\upsilon\sigma\mu\acute{o}\iota$, cp. line 546 n. The upper millstone is $\acute{\alpha}\lambda\acute{\epsilon}\tau\omega\nu \delta\nu\omicron\varsigma$ (Alexis 204. 2).

$\nu\acute{\epsilon}\omicron\kappa\omicron\pi\tau\omicron\nu$, 'newly sharpened,' cp. Herond. vi. 82 $\alpha\upsilon\tau\eta \gamma\acute{\alpha}\rho \acute{\eta}\mu\acute{\epsilon}\omega\nu \acute{\eta}\mu\acute{\epsilon}\rho\eta\nu \tau\epsilon \kappa\alpha\iota \nu\acute{\upsilon}\kappa\tau\alpha \mid \tau\rho\acute{\iota}\beta\omicron\upsilon\sigma\alpha \tau\acute{o}\nu \delta\nu\omicron\nu \sigma\kappa\omega\rho\acute{\iota}\eta\nu \pi\epsilon\pi\omicron\acute{\iota}\eta\kappa\epsilon\nu \mid \acute{\omicron}\kappa\omega\varsigma \tau\acute{o}\nu \alpha\upsilon\tau\acute{\eta}\varsigma \mu\acute{\eta} \tau\epsilon\tau\rho\omega\beta\acute{o}\lambda\omicron\nu \kappa\acute{o}\psi\eta$.

649. $\tau\iota \lambda\acute{\epsilon}\gamma\eta\varsigma$, 'something sensible,' cp. Blaydes on *Thesm.* 536;)($\omicron\upsilon\delta\acute{\epsilon}\nu \lambda\acute{\epsilon}\gamma\epsilon\iota\nu$, see line 75 n. $\acute{\eta}\tau\iota\varsigma$ is consecutive rel. (Sobol. *Synt.* p. 172).

$\kappa\alpha\tau\epsilon\rho\acute{\epsilon}\iota\zeta\alpha\iota$, 'crush my anger,' like $\kappa\alpha\tau\epsilon\rho\epsilon\iota\kappa\acute{\tau}\alpha$ *Ran.* 505. So $\theta\rho\alpha\upsilon\sigma\alpha\iota$ *An.* 466: $\acute{\omicron} \tau\iota \tau\acute{\eta}\nu \tau\acute{o}\upsilon\tau\omega\nu \theta\rho\alpha\upsilon\sigma\epsilon\iota \psi\upsilon\chi\acute{\eta}\nu$ ('soften').

651. See Excursus IV.

$\acute{\epsilon}\nu \tau\acute{\eta} \pi\acute{o}\lambda\epsilon\iota$: where $\pi\acute{o}\lambda\iota\varsigma$ is used without the article (with a *local* preposition) it means the Acropolis ($\acute{\epsilon}\nu \pi\acute{o}\lambda\epsilon\iota$ *Eg.* 267, $\acute{\epsilon}\iota\varsigma \pi\acute{o}\lambda\iota\nu$ *Lys.* 302, $\acute{\epsilon}\kappa \pi\acute{o}\lambda\epsilon\omega\varsigma$ *Eg.* 1093, $\pi\rho\acute{o}s \pi\acute{o}\lambda\iota\nu$ *Nub.* 69); cp. line 492 n.

$\acute{\epsilon}\nu\tau\epsilon\tau\alpha\kappa\upsilon\acute{\iota}\alpha\nu$ is a metaphor from pouring molten wax or lead into a mould to which it cleaves, Soph. *El.* 1311 $\mu\acute{\iota}\sigma\acute{o}\varsigma \tau\epsilon \gamma\acute{\alpha}\rho \pi\alpha\lambda\alpha\acute{\iota}\omicron\nu \acute{\epsilon}\nu\tau\acute{\epsilon}\tau\eta\kappa\acute{\epsilon} \mu\omicron\iota$, *Frq.* 855. 7 $\acute{\epsilon}\nu\tau\acute{\eta}\kappa\epsilon\tau\alpha\iota \gamma\acute{\alpha}\rho$ [$\acute{\epsilon}\rho\omega\varsigma$] $\tau\lambda\eta\mu\acute{o}\nu\omega\nu$, $\acute{\omicron}\sigma\omicron\iota\varsigma \acute{\iota}\nu\iota$, $\mid \psi\upsilon\chi\acute{\eta}$ (so FGSchmidt), Eur. *Suppl.* 1029 $\gamma\alpha\mu\acute{\epsilon}\tau\alpha\varsigma \mid$

σύντηχθεις ἀλόχῳ 'made one,' id. *Frg.* 909 γυνή | ἥτις ἀνδρὶ συντέτηκε σωφρονεῖν ἐπίσταται, *Com. adesp.* 431 οὕτως ἔρως ἰσχυρὸς ἐντέτηκε μοι | τῆς πατρίδος. So here νόσος is a madness as strong as love. The shorter form of the stem is normal in the fem. in Epic (Monro *Hom. Gr.* p. 29), and is here an epicism like ἡμέτερε.

652. ἀτάρ: cp. line 28 n. It marks the transition to the subject of his address.

πάτερ ἡμέτερε Κρονίδη: from Homer (*Od.* i. 45 etc.), as the lengthening of the final syllable of ἡμέτερε shows. The address is, of course, a reference to the end of Philocleon's speech, where he assumes the properties of Zeus.

πατέριζε, 'father me no father'; cp. line 609 n. 'Grace me no grace, nor uncle me no uncle' (*Richard II* II. iii. 87).

653. ὅπως . . ὅπως: being in a similar part of the line, these words answer each other. 'If you don't show me the manner of my servitude, there is no manner of doubt that you shall die.'

For the resumptive τουτί cp. *Nub.* 1262, *Soph. OT.* 406.

654. κὰν χρῆ σπλάγχνων, 'even if I am to be refused the sacraments,' declared an outlaw, as a homicide. πρὸς τὸ ἔθος ὅτι οἱ ἀνδροφόνου οὐ μεταλαμβάνουσι θυσίων (schol. *R*); cp. *Eq.* 410 ἢ μήποτ' ἀγοραίου Διὸς σπλάγχνοισι παραγενοίμην, *Dem.* 505. 13 [Δράκων] γράφων χερνίβων εἵργεσθαι τὸν ἀνδροφόνον σπονδῶν κρατήρων ἱερῶν ἀγορᾶς. The πρόρρησις of the outlawry was made by the ἀρχῶν βασιλεὺς: cp. <*Arist.*> *Ath. Pol.* 57. 13 καὶ ὁ προαγορεύων εἵργεσθαι τῶν νομίμων οὕτως ἐστίν. This disability lasted until the trial; cp. *ibid.* 57. 27-30.

655. 'Hearken to me then, O bully papa, and unbend a little that brow.' Bdelycleon mitigates his style in consequence of his father's outburst.

παππίδιον: diminutive of πάππας, not of παππίας (which would be παππίδιον). So Ξανθίδιον (from ξανθός) and μαμμίδιον (from μάμμη) (Blaydes).

χαλάσας . . μέτωπον 'unknit that threatening unkind brow' (*Taming of the Shrew* v. ii. 136), 'sleek o'er your rugged looks' (*Macbeth* III. ii. 27); cp. *Soph. Frg.* 816 ὥς ἂν Διὸς μέτωπον ἐκταθῇ χαρᾷ. So *Aristoph. Eq.* 646 τὰ πρόσωπα διεγαλήνισαν, *Plato Com.* 32 καὶ τὰς ὀφρῦς σχάσασθε καὶ τὰς ὄμφας, *Eur. Hipp.* 290 στυνγνὴν ὀφρὺν λύσασα. The opposite of this is τὰ μέτωπ' ἀνέσπασε *Eq.* 631, and the pretty phrase τοξοποιεῖν τὰς ὀφρῦς (*Lys.* 8) 'to arch the brows'; cp. *Ach.* 1069, *Diph.* 86. 4 τὸν

τὰς ὀφρῦς αἶροντα συμπεῖθεις γελᾶν. To do so was sometimes thought a mark of arrogance: Xen. *Sympr.* 3. 10 μάλα σεμνῶς ἀνασπάσας τὸ μέτωπον (codd. πρόσωπον), Cratin. 355 ἀνελκταῖς ὀφρύσι σεμνόν, Menand. 39 οἱ τὰς ὀφρῦς αἶροντες (i.e. philosophers), Antiphan. 218. 2 (of a fishmonger) συναγαγόντα τὰς ὀφρῦς, Philem. 174 κἄν μεχρὶ νεφέων τὴν ὀφρὺν ἀνασπάσης, | ὁ θάνατος αὐτὴν πᾶσαν ἐλκύσει κάτω: cp. *contrahere*, *explicare frontem*, and *exporre frontem*.

656. φαῦλως, 'calculate roughly—not with counters, but on your fingers'; so *Eq.* 1292 φαῦλως ἐσθίει 'without picking or choosing,' *Pax* 25. φαῦλως often means 'easily'; cp. schol. Plato *Rep.* iv. 423 c φαῦλον τὸ ῥάδιον, Aristoph. *Eq.* 509, *An.* 961, *Nub.* 778, *Ach.* 215, *Lys.* 566. It appears from Theophrast. *Char.* xiv ὁ δὲ ἀναίσθητος τοιοῦτός τις οἶος λογισάμενος ταῖς ψήφοις καὶ κεφάλαιον ποιήσας ἐρωτᾶν τὸν παρακαθήμενον· τί γίνεται; that Athenians carried about an ἄβαξ ('ready-reckoner,' cp. Alexis 15, the *locus classicus* for this custom).¹ Even if they did not use this, 'mental arithmetic' was not their *forte*, as the verb 'to calculate' implies, viz. πεμπάζεσθαι. Alciph. i. *Epist.* 26 οἱ περὶ τὰς ψήφους καὶ τῶν δακτύλων τὰς κάμψεις εἰλινδούμενοι shows that there was a sort of language in the particular movement of the fingers (Beck.-Göll. *Charik.* ii. p. 67, Gow in *Dict. Ant.* ii. 71^b). The note of schol. R on ψήφοις· ὡς πρὸς τὸ φιλόδικον εἶπεν is 'King Charles's head' with a vengeance.

ἄπο χειρός, 'by means of the hand' (cp. Hom. *Od.* iv. 412 πεμπάζεσθαι); instrumental, as in *Nub.* 768 [τὴν λίθον] ἄφ' ἧς τὸ πῦρ ἄπτουσι. Blaydes's 'off-hand' is an English, not a Greek idiom.

657. φόρον: see Excursus V.

658. Böckh-Fränkel *Staatsh.* i. p. 367 divide the ordinary revenues of Athens into four classes: (1) τέλη, viz. *taxes from domains*, with the exception of μέταλλα: from *port and market dues*; from the *poll-tax* on strangers and slaves. (2) τιμήματα, viz. *πρυτανεία* and *δημιόπρατα*. (3) φόρος. (4) ἐγκύκλιοι λητουργίαι. Aristophanes, loosely, includes fines in the *πρυτανεία*.

τέλη is a very vague term, being used in a wider or a narrower sense. In fact, it may stand for anything except *fin*es and *court-fees*. The 'domains' here referred to, which belonged to the state included temples, pastures, forests, etc.

¹ For a representation of an ἄβαξ which was found at Salamis see *Dict. Ant.* i. 2^a.

(Böckh-Fränkel *op. cit.* i. p. 372). All *ιερά καὶ ὄσια* were farmed; cp. Andoc. *de Myst.* 92 Κηφίσιος μὲν οὐτοσὶ πριάμενος ὦνῃν ἐκ τοῦ δημοσίου τὰς ἐκ ταύτης ἐπικαρπίας τῶν ἐν τῇ γῇ [δημοσίᾳ] γεωργούντων ἐνενήκοντα μνᾶς ἐκλέξας οὐ κατέβαλε τῇ πόλει καὶ ἔφυγεν· εἰ γὰρ ἦλθεν, ἐδέδετ' ἂν ἐν τῷ ξύλῳ. ὁ γὰρ νόμος οὕτως εἶχε, κυρίαν εἶναι τὴν βουλήν, ὃς ἂν πριάμενος τέλος μὴ καταβάλῃ, δεῖν εἰς τὸ ξύλον (Böckh-Fränkel *op. cit.* i. p. 373 n., FTRichards *Dict. Ant.* ii. 771^b, Hermann-Thumser *Staatsalt.* p. 661, and <Arist.> *Ath. Pol.* 47. 2 seq.).

ἐκατοστάς: a difficult term. Grote thought it was a duty of one per cent. on exports and imports, which may have been doubled or trebled in case of need. But such an explanation of **τὰς πολλὰς** is certainly erroneous. 'The many well-known one per cent.s' shows that there were more than one. Schol. R says τὰς ὑπὲρ τοῦ τέλους χορηγουμένας ἀπὸ τῶν πόλεων, which Rutherford translates 'furnished by the cities over and above the taxes.' This sentence is usually misinterpreted (e.g. Böckh-Fränkel *Staatsh.* i. p. 393 think the scholion means 'paid as a τέλος,' which is, at least, vague), and may very possibly be right so far as it goes, although indefinite. It would, probably, mean the ἐκατοστή ἢ ἐν Πειραιεῖ (of <Xenophon> *Ath. Pol.* i. 17), viz. a tax paid by those who came to Athens on legal business (Beloch *Rh. Mus.* xxxix. p. 47). Possibly another ἐκατοστή was $\frac{1}{100}$ th of the cargo paid as harbour-dues (Böckh-Fränkel *op. cit.* i. p. 393). Another kind of ἐκατοστή was paid to the state by the purchasers of δημιόπρατα as an ἐπώνιον (Böckh-Fränkel *op. cit.* i. p. 395). Another was paid on market-goods (*CIA.* ii. 784. 8, ii. 721 A), another is known in connexion with the ταμίαι τῆς Ἀθηνᾶς (Böckh-Fränkel *op. cit.* ii. n. 536). Again, Beloch thinks that there was an ἐκατοστή, not a πεντηκοστή, on the ports etc. during the Archidamian war (Beloch l.c. p. 48). Gilbert *Staatsalt.* i. p. 333 identifies them with the ἐπώνιον, a tax paid on purchases, and explains πολλὰς 'weil sie bei den verschiedenen Käufen gezahlt wurden'; cp. Bekk. *Anecd.* p. 255. 1 ἐπώνια μὲν τὰ ἐπὶ τῇ ὠνῇ προσκαταβαλλόμενα ὥσπερ ἐκατοσταί τινες.

659. πρυτανεῖα = 'sacramentum' (Böckh-Fränkel *Staatsh.* i. p. 416). The loser in a lawsuit lost his own, and had to pay the winner's costs. For cases involving sums between 100-1000 dr. 3 drachmae were paid; for sums exceeding these, 30 dr. (Böckh-Fränkel *op. cit.* ii. n. 560, Hermann-Thumser *Staatsalt.* p. 571). Schol. V ἂς κατέβαλλον δεκάτας τῶν χρεῶν οἱ δανεισταὶ ὑπὲρ παραστάσεως τῶν χρεωφειλετῶν confuses the παρακαταβολή with the πρυτανεῖα (Böckh-Fränkel *op. cit.* i. p. 418). It is true that in an action for an inheritance, the claimant

paid into court a tenth of the sum claimed. Hence the error of the scholiast, which is shared by Suidas. Furthermore, the *πρυτανεία* must be distinguished from the *παρκατάδοσις*, which was a fee of a drachma paid to the *διαιτηταί* in private suits. These *πρυτανεία* were intended to defray the cost of the jury-system, but they were paid directly to the state, which paid the dicasts (Böckh-Fränkel *op. cit.* i. p. 429, Gilbert *Staatsalt.* i. p. 337). *πρυτανεία* seems to be derived from *πρυτάνεις*, the prae-Solonian name of the archons (Busolt *Gr. Gesch.* i. p. 408, Sandys on <Arist.> *Ath. Pol.* 4. 11).

μέταλλα: see Böckh-Fränkel *Staatsh.* i. p. 377, Gilbert *Staatsalt.* i. p. 336, <Arist.> *Ath. Pol.* 22, 29 seq. and 47-8 seq., Hermann *Privat Alt.* §§ 14, 17, Ridgeway in *Dict. Ant.* ii. 168^a, Hermann-Thumser *Staatsalt.* p. 662). The mines were let to private persons. The *πωληταί* sold the right to work them, once for all, and the occupier paid through a farmer-general $\frac{1}{4}$ of the outcome to the state. The chief of these mines was at Laurium, which is situated near Sunium. It is an extensive mining-centre even at the present day. There were also valuable gold-mines at Scape Hyle (Herod. vi. 46). In the age of Themistocles the returns amounted to 100 talents (<Arist.> *Ath. Pol.* l.c.), but they seem to have decreased in later times. Böckh computed them at $32\frac{1}{2}$ talents in the time of Socrates but his estimate is probably an understatement.

ἀγοραί: of two kinds; (1) a certain proportion of the goods sold (Böckh-Fränkel *Staatsh.* i. p. 393), (2) the tax for the right to sell at all, which was exacted only from foreigners. Certain leaden tokens have been found, which are supposed to be receipts for these *τέλη* (Böckh-Fränkel *op. cit.* ii. n. 534).

λιμένας: (1) tax on imports and exports, (2) on ships lying in harbour.

μισθώσεις: Böckh-Fränkel *Staatsh.* i. p. 368 n. make a difficulty about these, and suggest that they may mean such payments as were made by the Segestans to Athenian soldiers in the Sicilian wars, but they do not deny that they may mean 'Pacht-gelder von Landereien'; cp. Gilbert *Staatsalt.* i. p. 336, <Arist.> *Ath. Pol.* 47. *μισθοὺς* of BC is supported by Herond. ii. 64 ἡ θύρη κατήρακται | τῆς οἰκίης μου τῆς τελέω τρίτην μισθόν, and means 'rents,' but as *καί* is omitted in RV, it is probable that *μισθοὺς* is a corruption of *μισθώσεις*, and that *καί* was inserted in BC (after their manner) to fill up the line.

δημιόπρατα: cp. Böckh-Fränkel *Staatsh.* i. p. 465, Gilbert *Staatsalt.* i. p. 337. Such property was sold by the *Poetae*.

For an example cp. Hicks *Hist. Inscript.* p. 55, where there is a record of the sale of the confiscated goods of the Hermokopidae.

660. 'As the total of these items, we get close upon 2000 talents.' According to Xen. *Anab.* vii. 1. 27 the Athenian revenue at the commencement of the war was οὐ μείον χιλίων ταλάντων. If the tribute at that time was 430 talents, as is stated in Excursus V, the other taxes must have amounted to 570 talents. Consequently, if we add the latter sum to the 1300 talents of the tribute in 425, we obtain a sum total of 1870 talents. Bdelycleon's calculation does not profess to be quite accurate, but it is not so colossal an exaggeration as it has usually been assumed to be (see Grote v. p. 269).

γίγνεται: -αι does not suffer elision before a vowel in anapaestic verse; see lines 663, 673, 707, and Blaydes on *Nub.* 293.

661. ἀπὸ τούτου: ἔξω ποίει τὴν διδομένην τοῖς δικασταῖς δραχμὴν (schol. R, as amended by Rutherford), that is to say, 'put out of account the drachma paid to the dicasts.' This note is usually appended to line 658; 'the ἔξω of the adscript misled some scribe to take it for a note on κάξω τούτου of line 658' (Ruth.). Rutherford's correction throws a welcome light on a much disputed line. Blaydes objects to κατάθες in the sense of 'reckon,' and to ἐνιαυτοῦ for ἐκάστου ἐνιαυτοῦ, but I have long been convinced that there is no objection to translating the line in a perfectly natural way: 'out of this sum pay the dicasts a year's salary, and see how much it amounts to.' Even if θές be read, with Blaydes, there are fatal objections to ἐνιαυτοῦ ('yearly salary'), which ought to be τοῦ ἐνιαυτοῦ (Thuc. iii. 50 ταξάμενοι τοῦ ἐνιαυτοῦ μὲν φέρειν), ἐκάστου ἐνιαυτοῦ (Herod. ii. 77 μὲν ἐκάστου), or κατ' ἐνιαυτόν (Thuc. ii. 13). For κατάθες 'pay' cp. *Ran.* 176, *Nub.* 246, *Soph. OC.* 227 ἀ δ' ὑπέσχεο ποῦ καταθήσεις; The alternative rendering of schol. R, 'lay aside,' is also possible.

662. ἔξ χιλιάσιν: see Excursus VI.

κούπω πλείους . . ἑκατόν: undoubtedly a quotation from some old poet, used with comic effect in a passage which is as prosaic as Euclid. κατένασθεν is a poetical word, and the termination -θεν occurs in Aristophanes elsewhere only in *Pax* 1284 (a hexameter). For similar Epic forms see Kock on Cratin. 95, Kühner-Blass *Gram.* ii. p. 55, and Speck *de Epicarum et Ionicarum formarum apud Comicum usu* p. 41.

πλείους: it may be noted that Aristophanes requires the

diphthong in all forms except *πλέον*: the Tragic poets admit *πλέονος* (Soph. *OC.* 1211, *Philoct.* 1100 in lyrics), *πλέονι* (Eur. *Phoen.* 539 in senarii); elsewhere they use the longer forms. Bentley was right in reading *ὡ στρατηγοὶ πλείονες ἢ βελτίονες* (*Ach.* 1078) for *πλείονες*, which is wrong metrically. We must suppose that Aristophanes is quoting from Euripides (from the *Telephus* according to Elmsley). In inscriptions, strange to say, the shorter forms seem to be older, *CLA.* ii. 167. 48, 578. 17 (4th century). Before long vowels *ει* is universal (Meisterh. *Gram. Inschr.* p. 120, Stahl *QG.* p. 58). Hence in Soph. *Trach.* 944 *ἡ καὶ πλείους τις ἡμέρας λογίζεται* (of **TA**) for **L** *πλείους τις* is impossible (Dind. *καὶ τι πλείους*). Aesch. *Agam.* 1298 *χρόνῳ πλέῳ* is wrong (Schütz *πλέων*), and Paley errs in reading *πλέῳ* (a form not found even in inscriptions) *ibid.* 859, 1052. *πλείων* in Tragedy is defended by Aesch. *Pers.* 793, Eur. *Hipp.* 641, *Troad.* 644, *Phoen.* 603, and in Comedy by *Nub.* 1295, *Eccl.* 1132, but is not found in inscriptions until the 2nd century; however, the neuter form is so rare that Meisterhans seems rash in saying 'das Neutrum Sing. hat in der klass. Zeit nur E' (*op. cit.* p. 120). See further Kühner-Blass *Gram.* i. p. 571, vanHerw. *Test. lap.* p. 62.

663-4. 'As a result of the calculation we get 150 talents.' Philocleon replies 'it seems then that *we* have not been getting even a tithe of the revenues,' using *ἡμῖν* and *γίγνομαι* in a very different sense. That there is a question in line 664 is shown by *Av.* 1668 *ἐμοὶ δ' ἄρ' οὐδέν τῶν πατρώων χρημάτων | μέτεστιν*; *II.* οὐ μέντοι μὰ Δία. For the first sense of *γίγνεσθαι* cp. Theophr. *Char.* xiv the stupid man is apt *λογισάμενος ταῖς ψήφοις καὶ κεφάλαιον ποιήσας ἐρωτᾷ τὸν παρακαθήμενον· τί γίνεται*; 'what does it come to?'

665. *μέντοι* is so used, like *vero*, in an answer to a question of astonishment; *Eq.* 168 *ἐγώ*; *Δ.* σὺ μέντοι· κοῦδέπω γε πάνθ' ὀράς, *Lys.* 498, *Pax* 1290, *Eccl.* 1130, *Av.* 1651. This corroborative use is common to *τοι*, cp. *Ran.* 171 *οὗτος, σέ λέγω μέντοι, σέ τὸν τεθνηκότα* with *Plut.* 1099 *σέ τοι λέγω. οὐ μέντοι* is found in but one other passage (viz. *Av.* 1668) in a reply (cp. Vahlen *Observat. Aristoph.* p. 17).

καὶ . . δῆ, 'why, what pray, under these circumstances, is done with the rest?' *καὶ* gives a note of surprise to the question, and *ἔπειτα* = *quae cum ita sint* (cp. line 52 n.). *δῆ* is used like *δῆτα* in a question, but I cannot find another instance in Aristophanes like the present, where *δῆ* is separated from the interrog. For the aphaeresis of *ε* in *ἔπειτα*, which is peculiar to Comedy, see line 1121, Kühner-

Blass *Gram.* i. p. 243. Comedy is much bolder in the admission of this licence than Tragedy, cp. *Lys.* 736 αὐτὴ 'τέρα, *Pax* 253 χρῆσθαι 'τέρῳ.

For **τρέπεται** cp. *Nub.* 858 τὰς ἐμβάδας ποῖ τέτροφας; *Eccl.* 681, *Anaxandrid.* 5 τὸν ἐμὸν μόνον ποῖ τέτροφας; 'what have you done with?'

τάλλα: for the repetition of the article see line 939 n., *Nub.* 1427.

666. **εἰς**: *Ran.* 1248 εἰς τὰ μέλη . . τραποῦ, *Plut.* 152, *Frg.* 247.

τοὺς οὐχί, 'it passes into the hands of those fellows with their "I will never forsake the Athenian canaille."' Alexis 206 οὐχὶ τῶν μετρίων, ἀλλὰ τῶν βαβαὶ βαβαὶ 'the great Oh Mys,' i.e. the magnificent creatures whom the vulgar greet with cries of 'oh my!' Cp. τὸ ρυππαπαῖ line 909 n., 'Hor. *Sat.* i. 2. 120 *illam* "post paullo" "*sed pluris*" "*si exierit vir*"' (APalmer), 2 *Henry IV* i. ii. 42 'a rascally yea-forsooth knave! to bear a gentleman in hand, and then stand upon security!'

κολοσυρτόν: an Homeric word, *Il.* xii. 147, xiii. 472, also in *Plut.* 536 γραιδίῳ κολοσυρτόν. Similar words are **σύρφαξ**, **συρφετός**, **ρύαχετος** *Lys.* 170.

668. **περιπεφθείς**, 'smoothed by these candied phrases,' 'candied o'er with these odd ends'; explained in three different ways in schol. R, viz. ἀπατηθεῖς, κολακευθεῖς, θεραπευθεῖς. **περιπέττειν** means 'to cover with pastry,' hence = *interpolare*, cp. 'with devotion's visage And pious action we do sugar o'er The devil himself' (*Hamlet* III. i. 47). 'The harlot's cheek, beautied with plastering art' (*Hamlet* III. i. 51) is exactly **περιπέττειν** ἐαυτὰς προσθέτοις 'to vamp themselves up with false hair' *Frg.* 321. 'It will but skin and film the ulcerous place, Whiles rank corruption, mining all within, Infects unseen' (*Hamlet* III. iv. 147) is not unlike *Plut.* 159 **ὀνόματι περιπέττουσι τὴν μοχθηρίαν**. So too 'deceits were gilded in his smiling' may be translated from Xen. *Oec.* 1. 20 **λῦπαι ἄρα ἦσαν ἡδοναῖς περιπεπεμμέναι**, *Baton* 7. 6 **πεπλασμένως | τὸ πρᾶγμα περιπέττουσι** **κούκ ἀληθινῶς**: 'candied tongue' is γλῶσσα **περιπεπεμμένη**. Here the sense is slightly different, as it was the **ῥημάτια** that were **περιπεπεμμένα**, not those that hearkened to them. But the illogicality is so slight, that it is mere wantonness to alter the text on that account. For similar **μαγειρικὰ ῥημάτια** cp. *Eq.* 216 **ὑπογλυκαίνων ῥηματίοις μαγειρικοῖς**, 343 **καρυκοποιεῖν**. The force of the diminutive **ῥημάτια** is

given by *Richard III* i. iii. 336 'And thus I clothe my naked villany With old odd ends stolen out of holy writ.'

669. 'They receive bribes, fifty talents at a time, from the allied states.'

δωροδοκοῦσιν: such were the means adopted by the allied states to obtain a reduction of the tribute; cp. *Pax* 644 οἱ δὲ τὰς πληγὰς ὀρώντες, ἃς ἐτύπονθ' οἱ ξένοι | χρυσίῳ τῶν ταῦτα ποιοῦντων ἐβύνουν τὸ στόμα, *Thuc.* iii. 11 τὰ δὲ καὶ ἀπὸ θεραπείας τοῦ τε κοινοῦ αὐτῶν καὶ τῶν ἀεὶ προεστώτων περιγιγνόμεθα (see Müller-Strüb. *Hist. Krit.* p. 368 n., Gilbert *Beiträge* p. 87, and *Eq.* 360).

The allies could appeal against unfair taxation, cp. *CIA.* iv. 27 a, Hicks *Hist. Inscript.* p. 34 τὸν φόρον ὑποτελῶ Ἀθηναίοισιν δν ἂν πείθω τοὺς Ἀθηναίους, and in special cases ἀτέλεια was bestowed, cp. Hicks *op. cit.* p. 64, Gilbert *Staatsalt.* i. p. 396, Fränkel *Geschworenenger.* p. 44. In the assessment of 429 B.C. it was proposed that the Methoneans should pay no tribute, but only the $\frac{1}{50}$ due as an ἀπαρχή. The five talents that Cleon was said to have disgorged (*Ach.* 5) may have been a reduction of this kind, which Cleon proposed, but was unable to carry, through the influence of the knights (for another view see Gilbert *Beiträge* pp. 139 seq.). For κατὰ 'at the rate of' cp. *Thesm.* 811 κλέψασα κατὰ πεντήκοντα . . τάλαντα, *Av.* 1079 πωλεῖ καθ' ἐπὶ τὰ τοῦβολοῦ.

670. ἀπό: in a local sense ἐκ is generally used, *Eq.* 834 δωροδοκήσαντ' ἐκ Μυτιλήνης, *Ach.* 505 οὔτε γὰρ φόροι | ἤκουσιν οὔτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι, but if the cities are personified, παρά would be necessary (cp. line 102). However, the text is defended by *Lys.* 584 ἀπὸ τούτων πάντων τὸ κατάγμα λαβόντας (Sobol. *Praep.* p. 97). Personification is not necessary, as it is the Greek idiom to pass from the cities to their inhabitants.

671. δώσετε, 'you will kindly hand over the tribute, or I will wreck your cities with my lightnings.' δώσετε is suspected by Meineke (see crit. note) but it is quite right; cp. Dittenb. *Syll.* i. p. 46 ἔδοσαν τὸν φόρον, although the technical term is used *ibid.* p. 43 τὸν ἀπαρχὴν ἀπέγαγον. It is not necessary to treat this fut. as an imperat., as it is usually taken. The polite request is much more humorous in conjunction with the threat, cp. line 251 n.

βροντήσας: Müller-Strübing (*Hist. Krit.* p. 367) ingeniously suggests that βροντήσας covertly alludes to the Olympian Pericles, the κεφαληγερέτα Ζεὺς (*Cratin.* 240), the man δεινὸν κεραυνὸν ἐν γλώττῃ φέρων (*Com. adesp.* 10, cp. *Ach.* 531 ἤστραπτ', ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα, *Com. adesp.* 49 ἀστράψῃ διὰ Πυκνός), and

attacks the methods of managing the allied states introduced by him. Cleon does not thunder; he screams like a bloated sow—he howls like a dog (*Pax* 314) and his voice is like a torrent (*Pax* 757, *Eq.* 137; see line 1034 n.). In Herond. vii. 65 ἀλλὰ μὴ βροντέων | αὐτὸς σὺ τρέψῃς μέζον εἰς φυγὴν ἡμέας the ‘Olympian Thunderer’ is a shoemaker.

672. ἀργελόφους, ‘but you are satisfied to gnaw the “rubbish and offal” of your empire.’ ἀργέλοφοι = the ‘trotters and tops.’

673. ‘But when the allies see the scum of the populace growing lank on ballot-box fare, and having for sweet-meats nothing to eat, they deem you a “Connus’s—vote,” and lavish their gifts on these men.’

ξύμμαχοι: for the rare admission of a dactyl in the 2nd foot after a spondee in the 1st cp. line 708, *Eq.* 524, *Nub.* 409.

τὸν σύρφακα: if μὲν of the MSS. is right (see crit. n.), it must be *solitariūm* (see line 77 n.), throwing emphasis on σύρφακα and ἄλλον will be an instance of a well-known Greek idiom; cp. Thuc. viii. 38 τῆς ἄλλης πόλεως κατ’ ἀνάγκην ἐς ὀλίγον κατεχομένης ‘the body-politic in general’ (Tucker), Eur. *Med.* 296 χωρὶς γὰρ ἄλλης ἥς ἔχουσιν ἀργίας | φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῇ, where ἄλλης merely marks a contrast with the envy incurred, Plato *Phaedo* 110 E λίθοις καὶ γῇ καὶ τοῖς ἄλλοις ζώοις τε καὶ φυτοῖς.

σύρφαξ does not occur again until the Atticists. ‘I am the besom that must sweep the court clean of such filth as thou art’ (2 *Henry VI* iv. vii. 33) exactly illustrates its meaning. It is a diminutive form, like θαλάμαξ, πάσσαξ (*Schwabe de dimin. Graec. et Lat.* p. 48). Ion of Chios 9 παλαιὸν οἰκίας σάρον (‘refuse’) is very similar.

674. κηθάριον: πλέγμα ἐστὶ κανισκῶδες, ἐπιτιθέμενον τῇ κληρωτρίδι τῶν ψήφων (a schol. in V).

λαγαριζόμενον: connected with ‘slack,’ λαγόνες, *laxus*, from root *sleg*, λήγω (*Brugm. Comparat. Gram.* i. p. 102). Another scholion explains λαγαρὰ ἐσθλόντα ὃ ἐστὶν εὐθραυστα καὶ εὐτελῆ τινα, which does not prove (as Merry thinks) that he read λαγαριζόμενον, as λαγαρὸν ποπάνισμα occurs *Anth.* vi. 231. In *Pherecr.* 121 it is said to mean σκαλεύειν, viz. καὶ τῆς ὀροφῆς τὸν χοῦν ἡμῶν | κατὰ τῆς κεφαλῆς καταμήσονται | λαγαριζόμενοι, and so a scholion in V takes it here, ἀποξύνοντα τὸν μισθόν. Hesychius and Photius adopt this explanation, and, if it is right, we must look upon κηθαρίου as a surprise, ‘getting the scrapings of the—ballot-box.’ It seems to me

unlikely that *κηθάριον* means an *ἐκπέταλον τριβλίον* here, as Chaeris took it, although *κήθιον* seems to have meant 'a pot,' if we may trust Euphronius, and a 'dice-box' (in Hermipp. 127). The unexpected introduction of an instrument of the dicasts' profession is more characteristic of Aristophanes. 'It is not impossible, however, that σ' ἡσθηνται τὸν μὲν σύρφακα is the right reading, viz. "when they see you scraping the refuse from the—pot"' (A. Palmer).

675. Κόννου ψῆφον: there was a proverb *Κόννου θρῶιν* (according to Callistratus, in schol. V) for a bagatelle, *ψῆφον* being substituted here, as elsewhere, *πρὸς τὸ φιλόδικον τῶν δικαστῶν*. The proverb is not mentioned elsewhere, and is certainly open to suspicion, as Euphronius's explanation is very unsatisfactory, viz. *διὰ τὸ ἡδὺν τινα τὸν Κόννον εἶναι*. It is evident from line 656 n. that the scholiasts were too prone to suspect this play on words, wherever *ψῆφος* occurs. It may be worth while suggesting that *Κόννου ψῆφος* may have been a Comic perversion of the proverbial *Διὸς ψῆφος*, which was used of a thing *ιερόν καὶ ἄθικτον* (Suidas and Cratin. 7), being the place on the Acropolis where Athena and Poseidon contended for the soil of Attica. It is quite in Aristophanes's manner to substitute the name of poor, despised Connus for the Olympian Zeus.

Connus is the *citharoedus* and Olympic victor, who taught Socrates music (Plato *Euthyd.* 272 c). In his old age, he was despised for certain vices, and his former eminence was forgotten. Eupolis 68 seems to refer to him (Winckelmann), *ἀναρίστητος ὦν | κοῦδέν βεβρωκώς, ἀλλὰ γὰρ στέφανον ἔχων*. Cratin. 317 sneered at him in a verse parodied from Hesiod (*OD.* 299) *ἔσθιε καὶ σῇ γαστρὶ δίδου χάριν ὄφρα σε λιμὸς | ἐχθαίρῃ Κοννᾶς δὲ πολυστέφανός σ' ἀναδήσῃ* (so Kock), i.e. until Connus offers you one of his crowns to get a share of your dinner. This parody Aristophanes turns against its author in *Eg.* 533 *ἀλλὰ γέρων ὦν περιέρρει | ὥσπερ Κοννᾶς, στέφανον μὲν ἔχων αὖτον, δίψῃ δ' ἀπολωλώς*, not *λιμῶ* like Connus.

The termination *-ās*, in the latter passage, expresses contempt (see Kock ad *Eg.* l.c.). There is no reason to distinguish Connas the *tibicen* from Connus the *citharoedus*, as Blaydes does.

676. The frequent diaeresis emphasizes the separate items, *Nub.* 50 *ὄζων τρυγὸς τρασιᾶς ἐρίων περιουσίας*.

ὑρχας: *ὑρχας οἶνου* is quoted from the *Ὀλκάδες* by Pollux x. 73, who calls it an *Αἰολικὸν ὄνομα*. Lobeck compares *orca*, *urceus*, and believes 'asperum a librariis additum' (*Paralip.*

p. 34). For Carthaginian δάπιδες and προσκεφάλαια cp. Hermipp. 63. 23.

677. πλουθυγίαν rivals ὀρνίθων γάλα as an expression of the highest earthly bliss. To the Greek mind πλοῦτος was inseparable from ὑγίεια: *Av.* 605 ὡς ἀνθρώπος γε κακῶς πράττων ἀτεχνῶς οὐδεὶς ὑγιαίνει, *Soph. Frg.* 328 εἰσὶ δ' οἵτινες | αἰνοῦσιν ἄνοσον ἄνδρ'· ἐμοὶ δ' οὐδεὶς δοκεῖ | εἶναι πένης ὦν ἄνοσος, ἀλλ' αἰὲν νοσεῖν, *Com. adesp.* 522 ἀργύριον ἂν ἥ πάντα θεῖ κάλαινεται ('goes swimmingly'). This conception is as old as *Pind. Ol.* v. 55 ὑγιέντα δ' εἴ τις ὄλβον ἄρδει. For a similar list of good things cp. *Aristoph. Eccl.* 606. In *Telecl.* 42 πλοῦτόν τ' εὐδαιμονίαν τε occupy the place of πλουθυγίαν here.

678. 'But as for you, none of those over whom you hold empire after making a great splash on land, and a great splash on sea, offers you as much as a head of garlic to flavour your poor-john'; cp. 'of moving accidents by flood and field' (*Othello* I. iii. 135).

πίτυλος = ἡ καταβολὴ τῆς κώπης (schol. R).

679. ἐψητοῖσι: a common fish, *Athen.* vii. 301 A, *Aristoph. Frg.* 52 οὐχ ἐψητῶν λοπάς ἐστιν (viz. extreme poverty), *Alexis* 18. 2, *Menand.* 398 (translated *pisciculos minulos* in *Ter. Andria* 369).

680. 'Faith they don't. It was only yesterday that I myself had to borrow three heads of garlic from an obliging friend.'

ἐχθές: cp. line 500, *Lys.* 700, and *Zacher Fleck. Ann.* cxxxv. p. 535.

μετέπεμψα = μετεπεμφάμην, cp. *Soph. Ant.* 19 τοῦδ' οὐνεκ' ἐξέπεμπον. The present passage shows that it is not necessary to translate in *Sophocles* 'I sought to bring thee forth' (Jebb).

Εὐχαρίδου: for the word-play cp. *Holzinger de verb. usu* p. 21.

681. ἀποκναίεις = *odio me enecas*, 'you are the death of me by not showing how I am actually a slave'; *Eccl.* 1087, *Dem.* 564. 12 ἀποκναίει γὰρ ἀηδία . . καθ' ἐκάστην ἐκκλησίαν ταῦτα λέγων, *Theocr.* xv. 89 ἐκκναισεῖντι πλατειάσδοισαι ἅπαντα, *Alexis* 173. 12 μὴ κόπτ' ἐμέ, *Herond.* ii. 61 μὴ μακρηγορέων ὕμεας . . τῇ παροιμίῃ τρύχω.

682. οὐ γάρ: γάρ in an indignant question, cp. lines 836, 1298, *Ach.* 576, *Plut.* 856 (*Ludwig de enunt. interrog. ap. Aristoph. usu* p. 36).

μεγάλη δουλεία : these words cap Philocleon's ἀρ' οὐ μεγάλη τοῦτ' ἔστ' ἀρχή (line 575).

ἐν ἀρχαῖς : ἐν, of one's *occupation*, does not occur elsewhere in Aristophanes. In line 1060 it is used of an amusement (ἐν χοροῖς).

683. κόλακας τοὺς τούτων : the only instance in Aristophanes of this order.

The demonstr. pron. is placed (1) between the article and the subst., *Eg.* 1082 (most commonly so); (2) after the article and subst., *Pax* 890, *Lys.* 360; (3) before the article and subst. In the latter case, the pronoun must be emphatic and separated from the subst. by several words, *Ach.* 431, *Nub.* 592 φημῶσητε τούτου 'ν τῷ ξύλῳ τὸν αὐχένα. Meineke's emendation of *Nub.* 1473 διὰ τουτουῦ τὸν δῖνον will not hold water, as the demonstr. and pers. pron. always precede the prep. in a clause like this (*Sobol. Praep.* p. 111, *Bachm. Conj.* p. 93).

684. τοὺς τρεῖς ὀβολούς : τὸν φόρον λέγει ἀφ' οὗ ἐδίδοτο τὸ τριώβολον (schol. V). This note is partly right; the Κωλακρέται paid the dicasts as long as the money they received from court-fees lasted. They had then to apply to the Hellenotamiae for more. If the Hellenotamiae had no spare funds, the dicasts were paid out of the money in the hands of the Treasurers of Athena. Beloch (*Rh. Mus.* xxxix. pp. 239 seqq.) calculates that, at this time, the φόρος paid two-thirds of the fees.

ἀγαπᾷς οὗς, 'if any one gives you the three obols, you are quite content, although it is money which you gained yourself by many a labour in the standing fight, and in the "deadly breach."'

686-8. 'And to crown all, you go about at the beck and call of some one—it is this that makes me choke with rage—when some broad-buttocked stripling, some son of Chaereas opens your door—straddling like this, with mincing steps, and a wanton effeminate air.' The change of gender after **μειράκιον** is regular, cp. *Plato Com.* 153. 1 εἴξασιν γὰρ τοῖς παιδαρίοις τούτοις, οἳ ἐκάστοτε γραμμὴν, ἐν ταῖσιν ὁδοῖς διαγράφαντες κτλ., *Plato Laches* 180 E τὰ μειράκια . . διαλεγόμενοι and *Blaydes on Nub.* 878. For **καταπύγον** cp. *Plato Com.* 186. 5 κεκολλόπευκας· τοιγαροῦν ῥήτωρ ἔσει.

686. ἀπάγχει : cp. *Nub.* 1036 καὶ μὴν πάλαι γ' ἐπνιγόμεν τὰ σπλάγχνα, *Lucian Prometh.* 17 ὁ δὲ μάλιστά με ἀποπνίγει τοῦτ' ἔστιν.

687. εἰσελθών : cp. line 107 n. Rogers thinks the meaning

is 'comes forward in the Assembly and moves a resolution,' but it was the business of the *συνήγορος* to summon the dicasts, cp. line 242 n.

Χαιρέον υἱός, viz. 'an interloper.' Chaereas was attacked by Eupolis in the *Baptae* as a *ξένος* (schol. V). The name is chosen here on account of its etymology.

688. διαβάς: *Av.* 486 βασιλεὺς ὁ μέγας διαβάσκει. In Tyrtaeus (*Frg.* 7. 31), it is used of the soldier's firm stand, ἀλλά τις εὖ διαβάς μενέτω ποσὶν ἀμφοτέροισιν | στηριχθεὶς ἐπὶ γῆς.

διακινηθείς: imitated by Lucian *de merc. cond.* 16 μεῖράκια ὥραϊα διακινούμενα (if this reading is right), cp. 'the skipping king he ambled up and down' (1 *Henry IV* III. ii. 60); 'to amble' would be διακινεῖσθαι. The best picture of Athenian dandyism is given by Lucian *Rhet. praec.* 11 πάγκαλον ἄνδρα διασεσαλευμένον τὸ βάδισμα, ἐπικεκλασμένον τὸν αὐχένα, γυναικεῖον τὸ βλέμμα, μελιχρὸν τὸ φώνημα, μύρων ἀποπνέοντα, τῷ δακτύλῳ ἄκρῳ τὴν κεφαλὴν κνώμενον, cp. also *Thesm.* 164 ἐμιτροφόρουν τε καὶ διεκλῶντ' Ἴωνικῶς.

689. For the passage into *oratio recta* cp. lines 572 Crit. App., 795 n.

690. σημεῖον: *Thesm.* 278 ἔκσπευδε ταχέως, ὡς τὸ τῆς ἐκκλησίας | σημεῖον ἐν τῷ Θεσμοφορίῳ φαίνεται. The signal may have been a pole, cp. Schömann *de Comititiis* i. p. 13.

691. φέρει: this is the only instance in Aristophanes of the pres. in an apodosis after ἦν and the aor. subj. in a general concessive clause (Sobol. *Synt.* p. 58). For φέρειν = 'to earn' cp. *Ach.* 66 μισθὸν φέροντας δύο δραχμάς τῆς ἡμέρας.

συνηγορικόν, 'the advocate's fee.' On the *συνήγοροι* see Excursus VII.

δραχμή: there is no objection to the lengthening of α in anapaests, and consequently there is no justification for such alterations as Cobet's *κἂν πάντων ὕστατος*, or Richter's *δίδραχμον*. *δραχμή* is an iambic in 24 places in Aristophanes, a spondee in 4, of which 2 are probably corrupt: (1) *Ach.* 161 τασδί δύο δραχμάς τοῖς ἀπεψωλημένοις. The second foot may be a tribrach, as δύο δραχμαί was probably treated as a single word, cp. Alexis 2. 6 τὰκπώματα | ἦγεν δύο δραχμάς. Bachmann (*Spec.* p. 7) suggests *δραχμάς δύο τασδί*. (2) *Pax* 1201: Bachmann suggests *νυνὶ δὲ πένθ' ἕκαστον ἐμπολῶ δραχμῶν*, but I prefer to read *πεντήκοντά γ' ἐμπολῶ δραχμῶν*, δὲ . . γε being idiomatic in an antithesis (see line 94 n.). (3) *Plut.* 1019: here Bachmann reads *ὁπότε προτεῖνοίεν γέ που τὰς εἴκοσιν* (sc. *δραχμάς*, *Nub.* 1265) an improbable altera-

tion. The usual emendation *δαρχυάς* is impossible, as this is not an Attic but an Elean word (Röper *Progr.* Danzig 1878 pp. 25-7, Kühner-Blass *Gram.* i. p. 288).

693. *ξυνθέντε*, 'they arrange the matter between them, and are monstrously in earnest, and, just like a couple of sawyers, one pulls and the other gives way.' For the dual after the sing. cp. line 202 n. and Crit. App., and for the perf. of settled condition cp. *Ran.* 813 *ὅταν γ' οἱ δεσπύται | ἐσπουδάκωσι* 'when they are in earnest once for all,' *Thesm.* 572. It might be explained otherwise, cp. line 582 n. For the metaphor from the saw-pit cp. 'his sighs, his sorrows, make a saw, To push grief on, and back the same grief draw' (*Lucrece* 1672). The discussion is a mere sham battle, cp. *caedimus inque vicem praebeamus crura sagittis* (Pers. iv. 42).

διδῶ: *Nub.* 98, *Av.* 1534, 1655, *Ach.* 835 compared with *Vesp.* 583, 684 (aor.) show that the present does not differ from the aor. in sense. *διδόναι* cannot mean 'offer' in these passages. So *ἐπεσθαι Pax* 1356 (Sobol. *Synt.* p. 9).

695. *χασκάζεις*, 'gape for the paymaster' i.e. open the mouth, like unfledged birds, with hope and expectation. *χασκάζειν*, having the sense of *awaiting*, naturally governs the accus.; cp. line 627 *κάγκεχόδασίν με*. I do not understand why Blaydes should deny this construction, which is much more forcible than his *χάσκες πρὸς*. For the metaphor cp. *Romeo and Juliet* II. prol. 2 'Young affection gapes to be his heir.' Schol. R's note is correct; *ἐπιτηρεῖς, φησί, τὸν ταμίαν ὁπότε μισθὸν λήψῃ*.

κωλακρέτην, lit. 'carver of hams' (from *κῶλα* and *κείρειν* according to Lange); the *κῶλα* being the choice portions of the sacrificial victims, which, in early times, were assigned to the kings and priests. The original duty of the *κωλακρέτης* was to preside over the dinner in the Prytaneum, but, after the age of the *δωροφάγοι βασιλῆες*, they acted as treasurers of the *Naucrariae*. The latter office was transferred to the *ἀποδέκται* by Cleisthenes, but, after the introduction of the *μισθὸς δικαστικός* by Pericles, the *κωλακρέται* again emerged into prominence, as paymasters of the dicasts. The derivation of *κωλακρέτης* which has hitherto found acceptance is from *κωλαῖ* and *ἀγείρειν*, but inscriptions of the fifth century give *-κρέται* (Meisterh. *Gram. Inschr.* p. 58), and Lange's suggestion is supported by the analogy of *ταμίας* from *τέμνω* (see <Arist.> *Ath. Pol.* 7. 13, Gilbert *Staatsalt.* i. p. 119, Böckh-Fränkel *Staatsh.* i. p. 213, Busolt *Gr. Gesch.* i. p. 159, Hermann-Thumser *Staatsalt.* pp. 546 n., 621 n.). Further evidence is contained in *CIA.* ii. 602 (describing the duties of the *ἄρχων τῶν Μεσογείων*)

ἐπεμελήθη δὲ . . τῆς κρεανομίας καὶ τῆς ἐπικοσ[μήσεως τῆς
τ]ραπέξης.

πραττόμενον, 'you never observe their operations.' πράττειν like 'to occupy' was an excellent good word before it was ill-sorted; cp. Soph. *OT.* 125 εἴ τι μὴ ξὺν ἀργύρῳ | ἐπράσσειτ' ἐνθένδε: in *Aj.* 446 αὖτ' [τὰ ὄπλα] Ἀτρεΐδαι φωτὶ παντούργῳ φρένας | ἔπραξαν it means 'conveyed.'

696. θίνα, 'how you stir the deep waters of my heart,' θίνα τὴν καρδίαν ὡς ἄνεμος τὴν ἄμμον (schol. R); Soph. *Ant.* 588 οἶδμα . . κυλινδεῖ βυσσόθεν κελαινὰν | θίνα, Plaut. *Rud.* 529 *qui a fundamento mihi usque movisti mare.* As in Aristophanes so in Homer *θίς* is masc. although it is fem. in Sophocles (*Ant.* l.c., *Philoct.* 1124). In the *Iliad* and *Odyssey*, it means a 'sea-shore,' except in *Od.* xii. 45, where it means a 'heap.'

699. δημιζόντων, 'these lip-servers,' those that have the word δῆμος ever on their lips; cp. line 609 n. Of course, it is also possible to translate 'friends of the people' on the analogy of *μηδίζειν κτλ.*

700. μέχρι Σαρδοῦς: if Bdelycleon had said *ὅναρ ἄρχεις*, he would have been more accurate. So in *Eq.* 173 the sausage-vendor is told to view the Athenian empire, viz. *ἔτι νῦν τὸν ὀφθαλμὸν παράβαλλ' εἰς Καρίαν | τὸν δεξιόν, τὸν δ' ἕτερον εἰς Καρχηδόνα.* The reading is not quite certain (Paulmier reads *Καλχηδόνα*), but the present line confirms it. If exaggeration there be, it is a much greater hyperbole to speak of the Athenian empire as extending to Sardinia, the little-known island of the West, than to Carthage, which had commercial relations with the Peiraeus. Even in the days of Pericles (Plut. *Per.* 20) Athenians had dreamed of an empire extending from Asia to Carthage and Tyrrhenia, and, two years before the date of this play, Hyperbolus had asked for 100 triremes, probably to reinforce Sophocles and Eurymedon in Sicily (Müller-Strüb. *Hist. Krit.* pp. 13-5). Aristophanes says *εἰς Καρχηδόνα*, but this is only his interpretation of the motive of the proposal. The scheme was negatived, and the generals not being enthusiastically supported from home (Thucydides attributes their ill-success to *ὑποδεεστέρα παρασκευή*) were compelled to return. However, the Athenians did not altogether abandon their pretensions. In 422 B.C. Phaeax was sent as commissioner to Sicily to review the position of affairs. It may be that in *μέχρι Σαρδοῦς* Aristophanes refers to the pretensions of the ultra-democrats (Alcibiades's party) to whom he was most bitterly opposed at this time. He ironically assumes as accom-

plished the wildest of their dreams. Phoenician colonies were founded early at Caralis, Nora, Solci, Tharrus, but in the fifth century the island passed under the suzerainty of Carthage. Hence an empire extending to Sardinia would naturally include Carthage itself. Sardinia was believed to be the second largest island in the world, cp. Alexis 268 Σικελία μὲν, ὡς λόγος, | ἔστιν μεγίστη, δευτέρα Σαρδῶ. The article is regularly omitted with Σαρδῶ as being the name of a country (Meisterh. *Gram. Inschr.* p. 186). Its presence with Πόντου is due to the fact that to the Greeks Πόντος meant 'the sea' κατ' ἐξοχὴν (Uckermann *d. Artik. b. Eigennam.* p. 23). ὁ Ἀδρίας is found in inscriptions, but this instance is not sufficient to justify the rule in Meisterh. *op. cit.* p. 186, that 'names of seas take the article,' since Ἀδρίας is as much adjectival, with πόντος understood, as ἐρυθράν in *Av.* 145 (παρὰ τὴν ἐρυθρὰν θάλατταν).

701. ἀκαρῇ, 'except the tiniest scruple which you must first earn, and this they instil—drop by drop—with wool like balm.' The metaphor is ἀπὸ τῶν σφόδρα ἀρρωστούντων (schol. *R.*, this is probably an explanation of the f. l. ἄλευρον); ἀπὸ μεταφορᾶς τῶν τὰ ὦτα ἀλγούντων καὶ δι' ἐρίου ἐπισταζομένων ἔλαιον κατὰ βραχύ (schol. *V*) as in Soph. *Trach.* 689 a μαλλός is used in anointing. Cp. 'drop sweet balm in Priam's painted wound' (*Lucrece* 1466). There is a similar metaphor in Dem. 37. 23, *Erg.* 683 κίρναντες γὰρ τὴν πόλιν ἡμῶν κοτυλίζετε τοῖσι πένησιν, Pherecr. 168 μηδὲν κοτυλίζειν, ἀλλὰ καταπάττειν χύδην.

702. τοῦ ζῆν ἕνεκα, 'just enough to keep body and soul together.'

ἕνεκα: ἕνεκα is placed before or after its word, οὔνεκα only after, except in *Nub.* 422, *Pax* 744 (in anap.). οὔνεκα is more common than ἕνεκα. (45 against 17).

703. ὦν οὔνεκα, 'and I will tell you the reason why: they wish you to know the hand that tames you.' Dem. 31. 7 seems to imitate this passage, viz. οἱ δ' ἐν αὐτῇ τῇ πόλει καθεῖρξαντες ὑμᾶς ὑπάγουσιν ἐπὶ ταῦτα καὶ τιθασεύουσι χειροῦθεις αὐτοῖς ποιοῦντες.

704. τιθασευτήν is ἅπαξ λεγόμενον.

ἐπισιζῆ, 'and so, if he hisses and tarres you on against an enemy, you fly at his throat fiercely'; Theocr. vi. 29 σίξα δ' ὑλακτεῖν νιν καὶ τᾷ κυνί.

706. ῥάδιον ἦν ἄν: ἄν is not necessary, cp. *Lys.* 3, Sobol. *Synt.* p. 81.

707. γε = *exempli gratia*, cp. line 564 n.

χίλιναι πόλεις does not signify 'multitudo' (Dind. ; ἀντὶ τοῦ πολλαί schol. V), as is shown by the proposal to allot twenty citizens to each city (Böckh-Fränkel *Staatsk.* i. p. 489, ii. p. 419). As the largest number of cities mentioned in the quota-lists is 280, χίλιναι seems 'stark übertrieben' (Holm *Gr. Gesch.* ii. p. 223 ET., Kirch. *CIA.* i. p. 226), but Böckh (*op. cit.* ii. p. 419) has made it probable that the exaggeration is not so great as is generally supposed. Many of the towns paid for themselves and for smaller places connected with them (συντελεῖς). Hence, if we suppose that for every city down in the published lists there were, on an average, three that really paid, we shall get in round numbers $300 \times 3 = \chi\acute{\iota}\lambda\iota\alpha\iota$ (cp. Hicks *Hist. Inscript.* p. 30). In Dittenb. *Syll.* i. p. 39, five states are added to the Erythraeans (n. 5). So *CIA.* i. 234 Λύκιοι καὶ συντελεῖς, 235 Σερμυλῆς καὶ συντελεῖς (see Grote v. p. 267 n., Gilbert *Staatsalt.* i. p. 395).

ἀπάγειν : the *vox propria*, cp. line 671 n., and *Ach.* 643.

708. προσέταξεν : Dawes thought the imperf. was necessary on account of the imperf. in the apodosis, but the aor. is often used of the present time, cp. *Eccē.* 735 εἰ τὸ φάρμακον ἔψουσ' ἔτυχες, *Thesm.* 793 οὗς χρῆν σπένδειν καὶ χαίρειν, εἶπερ ἀληθῶς | ἔνδοθεν ἡῦρετε φροῦδον τὸ κακὸν καὶ μὴ κατελαμβάνει' ἔνδον. However, it is not necessary to take it so here, as the natural meaning is 'if any one had given orders' (Sobol. *Synt.* pp. 78, 82). In general, the imperf. is almost three times as common as the aor. in an apodosis after an aor. in the protasis (Sobol. *op. cit.* p. 81).

709. μυριάδε, '20,000 good republicans would be now living in absolute—dishes of hare and chaplets manifold, and, like Odysseus's comrades, on beestings and beestings-pudding.' There is nothing in this line to prove that the citizen population of Athens numbered 20,000 at this time, as Gilbert thinks (*Staatsalt.* i. p. 175 n. 2). With similar looseness <Arist.> *Ath. Pol.* 24. 10 states συνέβαιεν ἀπὸ τῶν φόρων καὶ τῶν τελῶν καὶ τῶν συμμάχων πλείους ἢ δισμυρίους ἄνδρας τρέφεσθαι, although in his detailed enumeration the total falls to 15,750 ; neither in Aristophanes however nor in Aristotle are the numbers intended to represent the whole body of citizens. See Excurs. VI.

ἐν denotes the *state* or *condition*, and λαγῶις is a παρ' ὑπόνοιαν for ἐν πᾶσιν ἀγαθοῖς (*Ach.* 1026 ἐν πᾶσι βολίτοις), as the prep. ἐν is generally so used only with *abstract* substantives ; e.g. *Pax* 439 ἐν εἰρήνῃ (Sobol. *Praep.* p. 23).

The λαγῶς was very precious to the Athenians at this

time, as it was a rare delicacy (cp. line 1203 n.). It was dangerous to import them, as they might have been treated as contraband from Megara (*Ach.* 520) or Boeotia (*Ach.* 878). The incursions of the Lacedaemonians prevented hunting in Attica. On Dobree's emendation see Crit. App.

710. πυριάτη : *πυός* = *colostrum*, and *πυριάτη* = *colostrum cocta*, *πυρίεφθον* (schol. Ald.). The two together would translate 'do you look for ale and cakes here, you rude rascals?' (*Henry VIII* v. iv. 10). This is another reminiscence of Cratin. *Ὀδυσσῆς* 142 (see 179 n. and 329 n.) *πυὸν δαινύμενοι κάμπιμπλάμενοι πυριάτη*. There is another line of similar import from the same play (quoted by Athen. iii. 99 f) *ἦσθε πανημέριοι χορταζόμενοι γάλα λευκόν* (*Frg.* 142; the two are combined by Kock); 'my beestings-pudding' is used in an address in Plaut. *Poen.* 364 *meum mel, meum cor, mea colostrum, meus molliculus caseus*.

711. Μαραθῶνι : I have no doubt that this is the right reading. There is no undisputed passage in Eupolis or Aristophanes (the phrase does not occur in the other Comic poets) that requires the prep., while in *Eq.* 781 *Μῆδοισι διεξιφίσσω περὶ τῆς χώρας Μαραθῶνι*, Eupolis 216, the codd. *contra metrum* read *ἐν Μαραθῶνι*: *Frg.* 413 *καὶ κολλύραν τοῖσι περῶσιν διὰ τὸν Μαραθῶνι τροπαῖον* (*περῶσιν* is certainly corrupt, and Cobet reads *τροπαίου*) is supposed by Kock to settle the question in favour of the correctness of *ἐν Μαραθῶνι*, but it is impossible to be certain about the meaning of a corrupt fragment of one line (see Cobet *VL.* p. 201, Fritzsche on *Thesm.* 806, Sobol. *Praep.* p. 29, Blaydes on *Ach.* 697). Meisterh. *Gram. Inscr.* p. 169 states that *ἐν Ἐλευσίνι*, *ἐν Μαραθῶνι* do not occur in inscriptions until after 315 B.C., although *ἐν Σαλαμῖνι* is found in the sixth century. The testimony of Aristophanes supports this distinction, cp. *Eq.* 785 *ἵνα μὴ τρίβῃς τὴν ἐν Σαλαμῖνι* with *Thesm.* 806 *πρὸς ἐκείνην τὴν Μαραθῶνι*. The adverb *Μαραθῶνι* may be compared with *Ῥαμνοῦντι*, *Σικυῶνι*, *Σφηττοῖ*, *Ἰσθμοῖ*. For the trophy at Marathon see Rogers's note.

712. ἐλαολόγοι : *εὐτελεῖς* ['worthless'] *γὰρ οἱ τὰς ἐλαίας συλλέγοντες* (schol. R); cp. 'hop-pickers' and *Eccl.* 308 seqq. *νυνὶ δὲ τριώβολον | ζητοῦσι λαβεῖν ὅταν | πράττωσί τι κοινὸν ὥσ- | περ πηλοφοροῦντες*. The sense is 'as the olive-pickers follow the ὀπωρώνης, so do you dance attendance on the κωλακρέτης.' Pollux vi. 128 shows that the office of ὀπωρώνης itself was despised as one of the trades *ἐφ' οἷς ἄν τις ὀνειδισθείη*.

cp. Dem. *de Corona* 314, and Zacher *Fleck. Ann.* cxxxv. pp. 529 seqq.

713. 'Ah me! what has come to me? A numbness is stealing over my hand, and I cannot grasp the sword, but at a touch I yield.'

νάρκη, 'the sting-ray.' The word became metaphorical early, cp. Hom. *Il.* viii. 328 νάρκησε δὲ χεὶρ ἐπὶ καρπῷ, Menand. 498 ὑπελήλυθέν τέ μου | νάρκα τις ὄλον τὸ δέρμα, in Theocr. vii. 124 of cold ὁ δ' ὀρθριος ἄλλον ἀλέκτωρ | κοκκύσδων ναρκαῖσιν ἀνιαραῖσι διδοίη. Bdelycleon affected his father as Socrates his opponents, cp. Plato *Meno* 80 A δοκεῖς μοι παντελῶς . . ὁμοιότατος εἶναι τό τε εἶδος καὶ τὰλλα ταύτῃ τῇ πλατεῖᾳ νάρκῃ τῇ θαλαττίᾳ. καὶ γὰρ αὕτη τὸν αἰὲ πλησιάζοντα καὶ ἀπτόμενον ναρκᾶν ποιεῖ· καὶ σὺ δοκεῖς μοι νῦν ἐμὲ τοιοῦτόν τι πεποιηκέναι, ναρκᾶν· ἀληθῶς γὰρ ἔγωγε καὶ τὴν ψυχὴν καὶ τὸ στόμα ναρκῶ, καὶ οὐκ ἔχω ὅ τι ἀποκρίνωμαί σοι. For **κατά** c. gen. cp. line 7 n.

714. **δύναμαι κατέχειν**: ὥσπερ ὁ Μενέλαος· τοῦτον γὰρ φασιν ὀρμήσαντα ἐπὶ τὴν Ἑλένην ἀποβαλεῖν τὸ ξίφος· ἡ δὲ ἱστορία παρὰ Ἰβύκῳ (schol. R). The story is told more clearly in *Lys.* 155 ὁ γὼν Μενέλαος τὰς Ἑλένας τὰ μάλ' αἰ | γυμνὰς παρανιδῶν ἐξέβαλ', οἶω, τὸ ξίφος, and Eur. *Andr.* 629 ἀλλ' ὥς ἐσείδες μαστόν, ἐκβαλὼν ξίφος | φίλημ' ἐδέξω προδότιν αἰκάλλων κύνα. It is not unlikely that Aristophanes's words are a reminiscence of such a passage, but the scholiast has missed the obvious point, that in this case the sword was not meant for a Helen, but for his own breast (see line 552), and that the dicast shows his wonted cunning in letting it slip out of his hand when the time for using it had arrived.

715. **ὁπότεν**, 'but whenever they are in a fright, they offer you Euboea.'

ὁπότεν is Epic, and is never found in iambs or trochees until the New Comedy (Sobol. *Synt.* p. 123). For **δέσωσι** cp. *Lys.* 437, 822; so **βλέψη** = 'receive his sight' *Plut.* 494.

τὴν Εὐβοίαν: a proverb, equivalent in sense to *magnum promittere montes*, as is shown by the article, which is never used, except anaphorically, with names of places in Aristophanes (cp. Uckermann *d. Artik. b. Eigenn.* p. 16). So too in *Ach.* 613 εἰδέν τις ὑμῶν τὰκβάταν' ἢ τοὺς Χάονας compared with *Vesp.* 1144. In *Eq.* 1089 χῶτι γ' ἐν Ἐκβατάνοις δικάσεις the omission of the art. is due to the local prep., cp. line 492 n. In *Nub.* 211 ἡ δέ γ' Εὐβοί' ὥς ὀρᾶς, | ἡδὲ παρατέταται, Euboea is pointed out in the map with the finger; *Ach.* 653 τὴν Αἰγίναν ἀπαιτοῦσιν is like the present

passage, as a demand for the restoration of Aegina was as regular in the Peloponnesian War, as a similar demand for the evacuation of Egypt is now.

The proverb originated in the days when Pericles planted Athenian cleruchs in Euboea (cp. Holm *Gr. Gesch.* ii. p. 234. 16 ET.). This policy of relieving the poorer citizens can be illustrated from the record of the ἀποικία to Brea *CIA.* i. 31 (Hicks p. 38 v, Dittenb. i. p. 24) ἐς δὲ Βρέαν ἐχθετῶν καὶ ζευγιτῶν ἔναι τοὺς ἀποίκους. The poorer citizens who were planted in a foreign soil among barbarians were not so happily provided for as cleruchs who occupied the cities and lands of an expelled Greek population (as at Hestiaeae and Calchis). Poteidaea, Aegina, Delos, Scione were divided about the same time, and cleruchi were also sent to Chersonesus, Naxos, and Andros (cp. Böckh-Fränkel *Staatsh.* i. pp. 502-3, Gilbert *Staatsalt.* i. pp. 419 seqq., and the literature in Busolt, Müller's *Handbuch* iv. p. 69). Later demagogues imitated Pericles's method of currying favour with the needy (Plut. *Per.* 23). *Nub.* 203 shows how familiar the plan was to Athenians. When Strepsiades hears the word *geometry*, the only associations it has for him are connected with the dividing of lands among settlers. It is known that the number of cleruchs sent out between 460 and 427 B.C. amounted to more than 10,000 (Gilbert *op. cit.* pp. 421-4). van Leeuwen's interpretation, 'they promise the corn from Euboea,' is possible, and he might have quoted as a parallel Euphanes 1 ἐς κόρακας ἥξω φέρων τε δεῦρο τὸν Πάρνηθ' ὅλον (= 'all the timber on Parnes').

717-8. 'But they never yet gave you anything—except the other day you received five medimni (7½ bushels)—and that too having to stand a trial on the charge of alien birth—a quart at a time—and it was only barley you got after all.' A series of unpleasant surprises. For the hyperbaton, which is here intentional, cp. *Thesm.* 811 οὐδ' ἂν κλέψασα γυνή κατὰ πεντήκοντα τάλαντα | εἰς πόλιν ἔλθοι τῶν δημοσίων. See Excursus VIII.

718. ξενίας φεύγων: for the procedure against aliens in a revision of the register (generally a διαψήφισις or διαψηφισμός) see Hermann-Thumser *Staatsalt.* p. 463, HHager *Dict. Ant.* ii. 345^a. The earliest revision took place μετὰ τὴν τῶν τυράννων κατάλυσιν (<Arist.> *Ath. Pol.* 13. 23 Sandys).

κριθῶν: the food of the destitute (*Paax* 449 ληφθεὶς ὑπὸ ληστῶν ἐσθίει κριθὰς μόνον) or of slaves (Hipponax 35 καὶ κρίθινον κόλλικα, δούλιον χόρτον)

721. **στομφάζοντας**, 'not being willing that these men should fig you with their bombast, that these fustilarians should fleer at you.' **στομφάσαι** = **ἀλαζονεύεσθαι** (Hesych.). **στομφός** is a 'full mouth,' and so the metaphor corresponds closely to the English 'bombast' (literally 'cotton used to stuff out garments'). Aeschylus is called **στόμφαξ** in *Nub.* 1367 **ψόφου πλέων, ἀξύστατον, στόμφακα, κρημνοποιόν**. For the coarse metaphor in **ἐγχάσκειν** cp. line 342 n.

724. **κωλακρέτου γάλα** : of course, **παρ' ὑπόνοιαν** for **ὀρνίθων γάλα**.

725. 'Verily, that man was wise who used to say "I advise you not to decide, until you have heard both sides."'

ἦ που : possibly a reminiscence of Aesch. *Prom.* 913 **ἦ σοφός, ἦ σοφὸς ἦν ὃς πρῶτος ἐν γνώμα τόδ' ἐβάστασε**. For **ἦ που** cp. Blaydes on *Ran.* 814, *Thesm.* 63.

πρὶν ἂν ἀμφοῖν : the original, the author of which is unknown, is quoted by schol. V ; **μηδὲ δίκην δικάσης πρὶν κτλ.** The sense of the line was familiar to the jurymen from their oaths ; **ἀκροάσομαι τοῦ τε κατηγοροῦ καὶ τοῦ ἀπολογουμένου ὁμοίως ἀμφοῖν** (*Dem.* 747. 9). It is again referred to in line 919, in Eur. *Andr.* 957 **σοφὸν τι χρῆμα τοῦ διδάξαντος βροτοῦς | λόγους ἀκούειν τῶν ἐναντίων πάρα**, and in *Heracl.* 179 **τίς ἂν δίκην κρίνειεν ἢ γνώη λόγον | πρὶν ἂν παρ' ἀμφοῖν μῦθον ἐκμάθῃ σαφῶς** ;

726. For the opt. **δικάσαις** see Crit. App.

δεδόκησαι, 'you are adjudged the victor.' On this form see Veitch *Irreg. Grk. Verbs* p. 176. It does not occur elsewhere in Aristophanes, but cp. **κεχάρησαι** line 389 n. It may be remarked that Aristophanes uses **δοκήσω** (*Nub.* 562), **ἐδόκησα** (*Ran.* 1485), as well as **δόξω, ἔδοξα**, but only <**δεδόκημαι**> **δεδόκησαι δέδοκται** (line 485), **δεδογμένος** (*Eccl.* 763). The longer forms, however, are not found in trimeters (Kühner-Blass *Gram.* ii. p. 403).

727. **ὀργήν**, 'bating our rage' ; cp. line 574. The partitive gen. is more usual, cp. *Av.* 383 **ἀλλὰ τῆς ὀργῆς χαλᾶν εἴξασιν**, *Ran.* 700, but the acc. is suitable here, as 'they unscrew their anger' without reserve.

728. **συνθιασῶτα** 'friend of our youth, companion in our sacred revels.' The dicasts speak as if they formed a **θιασος** in honour of some god. But as was seen above, line 389, they worshipped no god but Lyeus, and their sacrifices in his honour

were the blood of (judicial) victims, cp. *Plut.* 508 ξυνθιασώτα τοῦ ληρεῖν καὶ παραπαλεῖν.

729. As the Chorus commence in a different metre, after the tetrameters of the Coryphaeus, a break in the sense would seem natural; but Zieliński (*Glied.* pp. 202, 341) has ingeniously suggested that the eleven voices respond in *πιθοῦ πιθοῦ* as in a church litany, cp. also Arnoldt *Chorpart.* p. 131.

γένῃ: for γίγνεσθαι with an adj. or partic.—a poetical construction—cp. Kock on Phryn. Com. 80.

730. ἀτενής, 'be not too intense and stubborn.' ἀτενής properly 'strained,' 'intent,' e.g. ἀτενής ὄψις: (2) 'intense,' ἀτενεῖς ὄργανα. In *Soph. Ant.* 826 κισσὸς ὡς ἀτενής correspond to *ambitiosa hederæ* or *hederæ sequaces* (Jebb).

ἀτεράμων = ἀτέραμνος: properly ἀτέραμνα ὄσπρια φαμέν τὰ μὴ ἐψόμενα διὰ σκληρότητα (schol. R); *Ach.* 181 γέροντες ἀτεράμονες, *Plato Legg.* ix. 853 D μὴ τις ἐγγένηται τῶν πολιτῶν ἡμῖν οἷος κερασβόλος ['inflexible'] ὃς ἀτεράμων εἰς τοσοῦτον φύσει γίγνοιτ' ἂν ὥστε μὴ τήκεσθαι· καθάπερ ἐκεῖνα τὰ σπέρματα πυρὶ, νόμοις οὗτοι καίπερ οὕτως ἰσχυροῖς οὖσιν ἀτηκτοὶ γίγνονται, 880 E ἀτεράμονι χρωμένων τινὶ φύσει καὶ μηδὲν τεγχθέντων.

731. 'Would that I had some patron or kinsman to school me thus.'

732. ἐνουθέτει, 'to have advised me thus' (Blaydes); but the imperfect here does not refer to the past time. Goodwin (§ 562) holds that this attraction occurs only in conditional relat. clauses, but this sentence is final; for had not ὥφελεν preceded, the sentence would have been βούλομαι ἔχειν κηδεμόνα τινά, ὅστις νουθετήσει. So the imperfect here is the same in principle as that after ἵνα. *Thesm.* 835 χρῆν γὰρ . . προεδρίαν αὐτῇ δίδοσθαι Στηνίοισι καὶ Σκίροις | ἐν τε ταῖς ἄλλαις ἐορταῖς αἴσω ἡμεῖς ἡγομεν is still more strange, as the sense is ἄς ἄγομεν αἶε, and the relat. sentence refers to a definite thing (see Sobol. *Synt.* p. 175).

734. παρών, 'being present in manifest form to help.' παρῆναι of presence at a critical moment; *Lys.* 284, *Soph. Philoct.* 373, 1405, *Eur. Hipp.* 1242, cp. line 840 n.

736. παρόν, 'do you accept, while still you may,' *Lys.* 1237; see crit. n.

739. χλαῖναν: cp. line 1138 n., and *Dict. Ant.* ii. 321^a.

741. 'But I can't like this, that he stands so mute, And speaks not a word nor regards my suit' (Rogers).

As vanLeeuwen points out, Bdelycleon παρατραγωδεῖ, cp. Soph. *Ant.* 1251 ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ | δοκεῖ προσεῖναι χῆ μάτην πολλὴ βόη, OT. 1074, *Trach.* 813.

742. τοῦτο: for the epanalepsis of the sentence with ὅτι cp. *Plut.* 1014 ὅτι προσέβλεψέν μέ τις | ἐτυπτόμην διὰ τοῦτο, *Av.* 1176, *Eq.* 779, *Nub.* 1200.

προσέσθαι used as the English 'to like' in two senses, viz. (1) 'to please,' as here; *Eq.* 359 ἐν δ' οὐ προσίεται με: (2) 'to be pleased with,' 'to accept': προσηκάμην τὸ ῥηθέν *Eur. El.* 622. The latter use, though more common, is not found in Comedy.

743. εἰς = 'with respect to his way of life'; *Ran.* 719.

744. ἔγνωκε γὰρ ἀρτίως, 'he has just come to his senses.' ἔγνωκα = 'I understand'; cp. Cobet *NL.* p. 7.

745. λογίζεται, 'and (what he would not yield to you), He feels his former life was wrong.' ἁμαρτίας seems to be a reference to ἁμαρτάνεις line 514 (Rogers).

748. καὶ . . μέντοι, 'and, what is still more strange, he is learning to be reasonable.' These particles mark the climax, σωφροσύνη being a strange quality to predicate of a dicast. σωφροσύνη is 'the characteristic virtue of an aristocratic form of government' (Thuc. iii. 62, 82 etc., Forbes, Thuc. i. p. 167), and when regarded as a virtue of the individual, may best be translated by 'sweet reasonableness'—the quality most strongly opposed to the δυσκολία and general 'philistinism' of the legal temperament (cp. ἀγανῶ line 1467 n.). For the particles cp. *Ach.* 544, *Eq.* 189 ἀλλ' ὦγάθ' οὐδὲ μουσικὴν ἐπίσταμαι | πλὴν γραμμάτων, καὶ ταῦτα μέντοι κακὰ κακῶς.

μεθιστάς: cp. *Eq.* 398, *Eur. Alc.* 174.

751. κείνων: these verses are not a parody of any one passage of Euripides, but probably contain reminiscences of many. κείνων ἔραμαι directly recall the famous address of Admetus, *Alc.* 866 ζηλῶ φθιμένους, κείνων ἔραμαι, | κείν' ἐπιθυμῶ δώματα ναεῖν, and κείθι γενοίμαν ἵνα the spirit of *Hipp.* 215 πέμπτετέ μ' εἰς ὄρος· εἴμι πρὸς ὕλαν | καὶ παρὰ πεύκας, ἵνα θηροφόνου | στείβουσι κύνες . . πρὸς θεῶν, ἔραμαι κυσὶ θωύξαι. On the strength of schol. V (ἐξ Ἰππολύτου Εὐριπίδους) Porson wished to insert line 751 after παρὰ πεύκας, but it is more in Aristophanes's manner to imitate the style of Euripides than to quote his actual words (see Bakhuyzen *de Parod.* p. 58). κείθι γενοίμαν also recall *Hipp.* 230 εἶθε γενοίμαν. Neither κείνος nor κείθι is possible in the normal style of Comedy. Instances to the

contrary are only apparent, e.g. *Amphis* 45 ὅπου τις ἀλγεῖ, κείσε καὶ τὸν νοῦν ἔχει (so Kock) should be 'κείσε. The shorter forms are rare in Aristophanes, viz. *Pax* 48 (Ionic), *Lys.* 795, 818 (in a chorus, and also after a long vowel), cp. *Av.* 424 (fr. Eur.), *Thesm.* 784 (fr. Eur.), Kühner-Blass *Gram.* i. p. 188, and Speck *de Epic. etc. form. ap. Com. usu* p. 26.

752. This seems to be the only place in Greek poetry in which there is no break at the end of a dimeter anapaest; see Christ *Metrik* p. 252.

756. ποῦ μοι: these words are wrongly taken by Bakhuyzen (*de parod.* p. 59 'mutila esse fragmenta alienius tragici versus') as part of the quotation. The humour of this passage lies in the mixture of vulgar humdrum prose with lyrical extravagance in a way suggestive of the sudden and violent descents in Euripides. The vulgar τοῦτ' ἐκείνο is introduced with similar comic effect in the Euripidean parody *Ran.* 1342. The mixture of the styles is still more extravagant in *Ran.* 984 seqq. τίς τὴν κεφαλὴν ἀπεδήδοκεν | τῆς μαινίδος; τὸ τρύβλιον | τὸ περυσινὸν τέθνηκέ μοι. | ποῦ τὸ σκόροδον τὸ χθιζινόν κτλ., where the sudden jerk in the poetical metaphor τέθνηκεν is admirable. ποῦ μοι was a phrase in daily use; cp. Herond. v. 10 Κύδιλλα, κοῦ μοι Πυρρίης; iii. 59 Εὐθίης κοῦ μοι; Dion Cass. li. 12 ποῦ μοι, Καῖσαρ, ταῦτά σου τὰ γράμματα; (see Crusius *Unters. zu d. Mim.* p. 99). ἐστὶ is rarely added, cp. *Eccl.* 785 ποῦ μοῦσθ' ἵμας; There is obvious point in combining such a home-spun phrase with an exalted address to the soul. As Voltaire said of similar addresses in Corneille 'nous ne sommes plus dans un temps où l'on parle à son bras et à son âme (quoted by Jebb on *Soph. Trach.* 1289). Ribbeck (*Rh. Mus.* xxxii. p. 627) is so blind to such things as actually to propose πτοῦ μοι, ψυχῇ. There is a similar parody in *Ach.* 483 πρόβαινε νῦν, ὦ θυμέ. . . ἄγε νῦν, ὦ τάλαινα καρδία (see Blaydes's note). The *locus classicus* for such an address is Neophron 2 (Nauck *FTG.* p. 730), the pseudo-original of the famous address in Eur. *Med.* 1052 seqq.

757. πάρες: παρὰ τὰ ἐκ Βελλεροφόντου παίζει ταῦτα· πάρες, ὦ σκιερὰ φυλλάς, ὑπερβῶ | κρηναῖα νάπη· τὸν ὑπὲρ κεφαλῆς | αἰθέρ' ἰδέσθαι σπεύδω τίν' ἔχει | στάσιν Εἰνοδία (schol. R, Nauck *op. cit.* p. 451).

758. 'May I not, after what has happened, catch Cleon as a thief before the court!' The optat. conveys a threat, so that ἔτι is idiomatic; cp. *Ach.* 1156, *Thesm.* 887. It is similarly combined with νυν (or νῦν) *Lys.* 285. As is the case with most converts, there is a sudden revulsion of feeling in

Philocleon from all his old beliefs. Even his champion Cleon is nothing but a common thief. ἐν τοῖσι δικασταῖς need not mean 'sitting on a jury,' on the ground that 'before the court' is ἐπὶ τῶν δικαστῶν or τοῖς δικασταῖς (cp. Shilleto on Dem. *FL.* 270), as Cobet maintained (*Mnem.* v. p. 193 OS.), cp. *Frg.* 267 ἐθέλω δίκην | δοῦναι πρόδικον ἐν τῶν φίλων τῶν σῶν ἐνί, Plato *Gorg.* 464 D ἐν παισὶ διαγωνίζεσθαι, and the other passages quoted by Kock *FCG.* i. p. 461. For the παρήχησις (κλέπτοντα Κλέωνα) see Holzinger *de verb. usu* p. 30.

759. κλέπτοντα: κλέπτειν = 'to be a thief,' cp. *Ran.* 611 κλέπτοντα πρὸς τὰλλότρια. On the supposed peculations of Cleon cp. line 35 n.

760. πιθοῦ, 'comply with me,')(πείθου 'be persuaded.' These tenses are continually confused by the codd., which exhibit a love for the present, giving it even when the metre requires the shorter form, e.g. πείθομαι line 761. In fact, πιθῆ, when it is demanded by the metre, is given but once, viz. *Eq.* 962.

762. πολού: a good instance of πολού used (as in modern Greek) much in the sense of τίνος, cp. Eur. *El.* 905 εἰεν· τίν' ἀρχὴν πρῶτά σ' ἐξείπω κακῶν, | ποίας τελευτάς; and the passage from Lyeurg. c. *Leocrat.* quoted in Hatzidakis *Neugriech. Gram.* p. 207.

763. ἐν Κρήσσαις Εὐριπίδου ὁ Ἀτρεὺς [Κατρεὺς vWilam. *Anal.* Eur. p. 255] πρὸς τὴν Ἀερόπην (schol. V). Euripides's line commenced "Αἰδὴς κρινεῖ ταῦτ' (Nauck *FTG.* p. 503).

The *Cressae* of Euripides (also called the *Thyestes*) was produced in Ol. 85. 2.

764. κεχάρηκας: for the perf. of settled condition cp. line 944 σεσιώπηκας, *Ach.* 300 μεμίσηκα, 993 νενόμικας.

765. ἐκέισε: cp. line 92 n. On the anomalous 3rd foot see *Intro.* p. xxxiv. n. 1.

ἐνθαδὶ αὐτοῦ, 'in this very spot'; *Plut.* 1188, *Ach.* 116 ἐνθενδ' αὐτόθεν.

767. ταῦτά: governed by δίκαιζε, the case being uninfluenced by the parenthetical query περὶ τοῦ; I see no reason for the alteration πρᾶττε, although it receives some colour from the fact that with ὅσπερ κτλ. the verbs in both clauses are the same, or similar in sense; *Eq.* 213 ταῦθ' ἅπερ ποεῖς, πόει, *Pax* 979, *Vesp.* 621 (Sobol. *Synt.* p. 177).

768. σηκίς = οἰκογενής)(οἰκότριψ = οἰκοτραφής, a female slave born in the house (Pollux iii. 76), *Pherecr.* 10. 1 οὐ γὰρ ἦν

τότ' οὔτε Μάνης οὐδὲ σηκὶς οὐδενὶ | δοῦλος, ἀλλ' αὐτὰς ἴδει μοχθεῖν
ἅπαντ' ἐν οἰκίᾳ.

769. 'You will vote to "foin" her for that just once'; cp. 2 *Henry IV* II. i. 17.

ταύτης: usually rendered 'vote as a penalty for this charge a single drachma' (sc. δίκης schol. V, but, rather, this is an instance of the usual ellipse, where the subst. cannot be readily supplied; cp. 398 n. The sense and grammar require 'for this offence' as in *Eccl.* 663 τῆς αἰκίας οἱ τύπτοντες πόθεν ἐκτίσουσιν;); but there is no doubt that the line is meant to convey 'you will vote just one—not more—*compressio* of her,' cp. *Av.* 1214 οὐδὲ σύμβολον | ἐπέβαλεν ὀρνίθαρχος οὐδεὶς σοι παρών; The *double entente* accounts for the strange gen. ταύτης and the difficulty of μίαν. μόνην has been suspected, but it seems to express a certain ironical moderation.

μίαν: grammatically this may mean 'one drachma,' as the Greeks reckoned by drachmae, as the moderns by francs and marks, and constantly omitted the subst., as can be proved from inscriptions (Böckh-Fränkel *Staatsh.* i. p. 16). So διακόσμαι, χίλια, δισχίλια: cp. *Com. adesp.* 516 ἐσθῆτα δὲ μίαν μυρίων ὠνούμενοι, *Herond.* ii. 64 τὴν οἰκίην μιν τῆς τελέω τρίτην μισθόν. The ingenious suggestion of a friend σὺ μὲν μίαν, though supported by *Plautus multabo mina*, abolishes the word-play, and is besides too large a sum in a passage which is intended to belittle the dignity of the dicasts' profession; cp. *Coriolanus* II. i. 75 'you know neither me, yourselves, nor any thing. You are ambitious for poor knaves' caps and legs: you wear out a good wholesome forenoon in hearing a cause between an orange-wife and a fosset-seller: and then rejourn the controversy of three pence to a second day of audience.'

770. πάντως, 'at all events that 's what you used to do, on such occasions over there.' δέ marks a contrast, which is here only implied. Bdelycleon does not wish to make himself responsible for such actions, as he does not really sympathise with this fresh phase of his father's litigiousness. Some such ellipse as 'I do not approve of such things but' etc. must be supplied to make the contrast explicit. Graves's note, 'the fining housemaids was scarcely all the dicasts' work,' implies a misconception of ἐκάστοτε, which is not ἀεί, but 'on each occasion, when such a petty case was brought before you.' So line 446 ὥστε μὴ ῥιγῶν ἐκάστοτε, which certainly does not mean 'all the year round' (it is difficult to shiver in summer in Greece, unless one has got the ague), but 'in each winter.' The difficulty of δέ is no reason why Meineke should suspect

the loss of some lines. For πάντως see Blaydes on *Thesm.* 851, and Herond. vii. 89, 127.

771. 'So far you have strict analogy on your side.'

καὶ . . . μὲν νυν : summing up, like καὶ ταῦτα μὲν δὴ ταῦτα *Plut.* 8. μὲν νυν is not found elsewhere in Aristophanes in this sense, but it is common in Ionic Greek, cp. Herod. vi. 1, 54. 1, 84. 1, etc. See further Crit. App.

ἤν : the conditional partic. does not differ from the temporal (*Sobol. Synt.* p. 19), cp. *Nub.* 992, 1117, 1128, *Av.* 554, 1113.

ἐξέχη : in the case of such verbs the acc. is usually omitted, *Eq.* 430 ἐξεῖμι γάρ σοι λαμπρὸς ἤδη καὶ μέγας καθιείς, *Paus.* viii. 29 πῦρ ἀνίησι, *Xen. Ven.* 5. 3 ἀφανίζει δὲ [τὰ ἔχνη] καὶ ἡ πολλὴ δρόσος καταφέρουσα. The use of the verb is best illustrated by the children's cry *Frsg.* 389 ἐξεχ', ὦ φίλ' ἤλιε = 'Rain, rain, go to Spain.'

772. εἴλη, 'should the fine warm beams come out at day-break, you will fine your victims in the sun.' As schol. R says, παίζων ἔφη—a play that is disguised to our ears owing to the Erasmian pronunciation of εἰ. To the Greeks of Aristophanes's age εἴλη sounded almost exactly like the beginning of ἡλιάσει. (In inscriptions Η and Εἰ are confused very early, e.g. *Χολλήδης CIA.* ii. 82. In the time of Augustus they were no longer distinguished; cp. ἦτα = εἶτα *CIA.* iii. 39. So too Η and Ι *CIG.* 2790.) εἴλη is not the most suitable word with ἐξέχη, but that is no reason why Meineke (who reads ἐξέγρη ἔλης) or Reiske (who reads ἐξέγρη εὐνήs) should not allow Aristophanes to have his little joke (cp. Holzinger *de verb. usu* p. 27).

κατ' ὀρθρον : the v. l. of the scholion, κατ' ὀρθόν, is not without point. ὀρθῶs is used in an etymological sense in the writers of this time, cp. *Ran.* 1181 τῆs ὀρθότητος τῶν ἐπῶν. So ὀρθὸs φίλος means 'a friend worthy of the name.' The Ionic philosophers who busied themselves with linguistic problems, asserted the axiom that words and ideas corresponded. The science to establish this fact was called ὀρθοέπεια. So here 'ἡλιάσει πρὸs ἡλίον, in strict accordance with the meaning of the word ἡλιαστήs' (see vWilam. *Herakl.* ii. p. 62).

ἡλιάσει : for the σκῶμμα κατ' ἐτυμολογίαν cp. line 589 n. It is not necessary to the joke that ἡλιάζεσθαι should ever mean *apricari*, but it is found in that sense in Arist. *HA.* ix. 5. 7. 'Ηλιαία is really derived from *Feλ-* 'to crowd.' The original form was *ἀFeλία*, which became in Ionic, by contraction, ἡλία (*Gilbert Staatsalt.* i. p. 372, *Curt. Et. Grund.* p. 550, Hermann-

Thumser *Staatsalt.* p. 540 n., Fränkel *Geschworenenger.* p. 53). Busolt translates it 'sonnige Halle' (Müller's *Handbuch* iv. p. 180 n. 6).

πρὸς ἥλιον: this prep. is rare after verbs that do not imply motion, except in certain phrases. It means 'turned to the sun'; cp. *Pax* 567, 692 **πρὸς λύχνον**, 1131 **πρὸς τὸ πῦρ διέλκειν**, *Ecc.* 64 **ἐχραίνόμεν ἐστῶσα πρὸς τὸν ἥλιον**, *Ach.* 751 **ποττὸ πῦρ**, *Thesm.* 1001 **πρὸς τὴν αἰτρίαν**, *Nub.* 198 **πρὸς τὸν αἴρα**, *Frg.* 627 **πρὸς εἶλην** (Sobol. *Pracp.* p. 171).

774. 'If it rains, you will retire indoors.'

ῥοντος: this gen. (sub. θεοῦ) occurs elsewhere only in Xen. *Hell.* i. 1. 16, Lysias *Frg.* 45. 4 **ἤδη συσκοτάζοντος**, until Lucian, although similar idioms are found, e.g. *Nub.* 370 **φέρει ποῦ γὰρ πῶποτ' ἄνευ νεφελῶν ῥοντ' ἤδη τεθέασαι**;

εἴσει: from εἴσειμι. That there is a pun on εἴσομαι is unlikely, as εἰδέναι δίκην is not Greek.

The passage seems to be founded on Eur. *Cycl.* 321 οὐκ οἶδ' ὅ τι Ζεὺς ἐστ' ἐμοῦ κρείσσων θεός. | οὐ μοι μέλει τὸ λοιπόν· ὥς δ' οὐ μοι μέλει | ἄκουσον. ὅταν ἄνωθεν ὄμβρον ἐκχέῃ | ἐν τῇδε πέτρα στέγν' ἔχω σκηνώματα . . | ὅταν δὲ βορέας χιόνα Θρήκιος χέῃ, | δοραῖσι θηρῶν σῶμα περιβαλὼν ἐμὸν | καὶ πῦρ ἀναίθων, χιόνος οὐδέν μοι μέλει (vanL.).

776. **μ' ἀρέσκει**, 'this jumps with my humour.' ἀρέσκει is found with the acc. only once in Thucydides, viz. i. 128. 7 (in a letter of Pausanias) εἰ οὖν τί σε τούτων ἀρέσκει. In Plato the dat. and acc. are equally common. Moeris states ἤρεσέ με Ἀττικῶς· ἤρεσέ μοι Ἑλληνικῶς καὶ κοινόν, meaning, I suppose, that the acc. is not found in the Κοινή. Lesbonax *de Fig.* (Ammon. p. 169) calls the construction σχῆμα τῶν ἐπὶ τῆς Ἀσίας Ἑλλήνων (see Schmid *Att.* i. p. 109). In the face of this evidence, it is hard to understand why vanLeeuwen should maintain that -οι is elided, and that *Ran.* 103 σὲ δὲ ταῦτ' ἀρέσκει is corrupt. How would he treat *Lys.* 509 καὶ τοῦκ ἠρέσκετέ γ' ἡμᾶς? Attic Greek often admitted the accus. construction in strange fashion; cp. *Soph.* *Aj.* 136 σὲ μὲν εὖ πράσσοντ' ἐπιχαίρω, 112 τᾶλλ' ἐγὼ σ' ἐφίεμαι. See further Kühner-Blass *Gram.* i. p. 239.

777. **πεινῶν**: under these circumstances the dicasts usually munched κύαμοι, which were supposed to have a stimulating effect; see Blaydes on *κυανοστρώξ* (*Eq.* 41). Hence *Lys.* 690 ἵνα μὴ ποτε φάγη . . *κνᾶμους μέλανας* means ἵνα μὴ δικάσῃ (schol. V).

778. δάκνων, 'having nothing to worry but yourself and the defendant.' The same play as *ἔσθιε* line 287 n.

780. ὥσπερ πρότερον: Aristophanes always uses ὥσπερ πρότερον or ὥσπερ καὶ πρὸ τοῦ (never ὥσπερ καὶ πρότερον or ὥσπερ πρὸ τοῦ) (Bachm. *Conj.* p. 46).

781. γε: elliptical; cp. line 79 n. A use disregarded by Lenting and Cobet, who read πολλῶ 'τ' (= *ἔτι* !!) ἄμεινον.

καὶ κτλ., 'for you know the saying "the witnesses lied so hard that the judges with difficulty came to a decision after much rumination"'; καὶ emphasizing λέγεται.

783. ἀναμασῶμενοι, 'ruminating,' in this sense seems to be found only in Athen. xiv. 647 B ἀναμασῃσάμενος πειράσομαι πλέω περιθεῖναι λόγον (Blaydes), but μασᾶσθαι is used metaphorically in Philippid. 28 αἰσχροὺς γυναῖκ' ἔγχευας, ἀλλὰ πλουσίαν· | κάθειδ' ἀηδῶς, ἡδέως μασῶμενος, cp. *As You Like It* iv. iii. 102 'chewing the cud of sweet and bitter fancy' (Staunton's em.).

784. 'Lo! Thou almost persuadest me.'

ἀνά τοι: obviously a parody of such a passage as Eur. Or. 1047 ἐκ τοί με τήξεις. For the tmesis cp. line 437 Crit. App. *Ran.* 1106 ἀνά δ' ἔρεσθον (Bergk's emendation for ἀναδέρετον) is the only other instance of the tmesis of ἀνά in Aristophanes.

786. κατ' ἑμάντόν, 'I shall have it to myself.' The dicasts were paid in drachmae, and so must have presented themselves in pairs ἵνα μὴ οἱ κωλακρέται κέρμα εἰσφέρωσιν (schol. V).

787. Λυσίστρατος: the Χολαργέων ὄνειδος, ὁ περιαιουργὸς τοῖς κακοῖς; the starveling for more than thirty days in every month (*Ach.* 855, *Eq.* 1265), was a demagogue of the usual type (see Gilbert *Beiträge* p. 298 n.), cp. the proverb (Apostol. x. 98) Λυσιστράτου πλοῦτον πλουτεῖς· ἐπὶ τῶν λίαν πενήτων.

788. ὁ σκωπτόλης = 'the naughty wit' 'saucy devil'; cp. θέωλος, οἰφόλης, μαινόλης, ὀπιόλης, κορυπτόλης. If σκωπτόλης = σκώπτῃς ὀλούμενος, cp. Blaydes on *Nub.* 296 (τρυγοδαίμονες = τρυγωδοὶ δυσδαίμονες).

789. διεκερματίζετο, 'got it changed' into κέρματα (coppers); cp. *Av.* 503, 1108, *Plut.* 379. Distinguish from this καταλλάττεσθαι 'to change into the coin of a foreign country.' So καταλλαγή is the *agio* (Euphron 3. 4, Diph. 66. 14).

ἰχθύσιν: the *locus classicus* for this idiom is Eupol. 304 περιήλθον εἰς τὰ σκόροδα καὶ τὰ κρόμνα | καὶ τὸν λιβανωτὸν κεῦθ' ὧν ἀρωμάτων, | καὶ περὶ τὰ γέλγη χοῦ τὰ βυβλί' ὦνια,

cp. also Theophr. *Char.* xi; the 'gross man' is apt πληθούσης τῆς ἀγορᾶς προσελθὼν πρὸς τὰ κάρνα ἢ τὰ μύρτα ἢ τὰ ἀκρόδρυα ἐστηκὼς τραγηματίζεσθαι, Lysias xxii. 6 ἐλθόντα εἰς τὸν χλωρὸν τυρόν. Rogers quotes Pollux ix. 47 ὠνόμαζον τοὺς τόπους ἐκ τῶν πιπρασκομένων, ὡς εἰ φαῖεν, ἀπῆλθον εἰς τοῦψον, καὶ εἰς τὸν οἶνον, καὶ εἰς τοῦλαιον, καὶ εἰς τὰς χύτρας.

790. ἐπέθηκε, 'palmed them off on me'; ἐνέθηκε 'placed them in my mouth' will not do, as there would be a tautology with ἐνέκαψα, and the word for mouth could hardly be omitted.

791. ἐνέκαψα, 'I gulped them down, thinking that he had given me obols, and then, disgusted at the smell, I spat them out.' Obols were carried in the cheek (*Eccl.* 817 πωλῶν γὰρ βότρυς | μεστήν ἀπῆρα τὴν γνάθον χαλκῶν ἔχων, *Frg.* 3. 48, Alexis 128. 7 ὁ δ' ἐγκάψας τὸ κέρμ' εἰς τὴν γνάθον | ἐρίν' ἀπέδοτο σῦκα πωλεῖν ὁμνύων), sometimes with dire effects: *Av.* 503 ὀβολὸν κατεβρόχθισα· κᾶτα κενὸν τὸν θύλακον οἴκαδ' ἀφείλκον. Hence it was thought a characteristic of the 'reckless man' (Theophr. *Char.* vi) τοὺς τόκους ἀπὸ τοῦ ἐμπολήματος εἰς τὴν γνάθον ἐκλέγειν.

792. βδελυχθεὶς ὀσφρόμενος: for the two partic., one giving the reason of the other, cp. Blaydes on *Ran.* 1097.

793. εἶλκον, 'I collared him'; *Nub.* 1218, Lysias *de caed.* *Eratosth.* 12 μεθύων εἶλκεσ αὐτήν, Herond. ii. 71 ὅθ' εἶλκεν αὐτὴν κάβιάζετο. It is the regular word for arrest by the τοξόται: *Eq.* 665, *Eccl.* 259.

εἶφ': for the elision at change of speakers (which was denied by Reisig, who read εἶπε; τί;) cp. *Ach.* 178, *Nub.* 214, *Av.* 90, *Ran.* 1220 (vBamberg *de Ravenn.* p. 27). Bergk avoids the elision in all these passages to the detriment of the metre.

794. ἀλεκτρυόνος: ἐπεὶ πάντα πέττουσιν οἱ ἀλεκτρυόνες [like ostriches] θερμοτάτην κοιλίαν ἔχοντες (schol. V).

795. καταπέψεις, 'you won't take long about digesting money.' καταπέττειν = *concoquere*; for the article with ἀργύριον (*generic*) cp. *Plut.* 131, *Nub.* 756, and the proverb ἄγροικὸς εἰμι τὴν σκάφην σκάφην λέγων. As schol. R says (ὅτι καὶ ὀβολοὶ ἀργυροῖ ἦσαν) the obols were tiny silver coins.

Aristophanes generally passes into *oratio recta* without any verb of speech; *Eq.* 994, *Eccl.* 821, *Vesp.* 689 (Bachm. *Conj.* p. 11).

ἦ δ' ὅς: κέχρηται αὐτῷ συνεχῶς ὁ Πλάτων ἐπὶ μέλλοντος μόνου· οἱ δὲ κωμικοὶ καὶ ἐπὶ τῶν ἄλλων χρόνων (schol. V). A strange note. It has been supposed that the scholiast was led astray

by such passages as Plato *Rep.* i. 327 B ἀλλὰ περιμενοῦμεν, ἥ δ' ὅς ὁ Γλαῦκων, but this is too absurd to be probable. Ludwich (*Rh. Mus.* xli. p. 450) reads ἀορίστου (for μέλλοντος), and Kock παρελθόντος.

ἥ δ' ὅς is often mentioned as an Attic phrase, e.g. Greg. Cor. p. 141 (Schäfer) καὶ τὸ “καταντές” Ἀττικὴν εἶναι λέξιν. λέγουσι καὶ τὸ “πώμαλα” καὶ τὸ “ἥ δ' ὅς” (Ludwich l.c. p. 437). The meaning of δέ was lost when the phrase was removed from its place at the beginning of a clause (as in Homer); later on, ὅς also lost its meaning, and an article was added: *Lys.* 514 ἥ δ' ὅς ἂν ἀνὴρ. Philostratus went so far as to drop ὅς, e.g. ἥ δ' ὁ Διονύσιος (B. Σοφ. p. 38. 3 Kays.). After this, gender and number were disregarded, and the formula ceased to differ from ἥδος. *Etym. M.* 416. 36 says ‘Chares and Critolaus took it for ἔφασαν.’ *Paroem.* i. 416. 4 (Vatic. ii. 12, Bodl. 489) τίθεται ἡ λέξις ἐπὶ πλήθους καὶ ἐπὶ θηλειῶν· οὐ μόνον δὲ ἀντὶ τοῦ ἔφη, ἀλλὰ καὶ ἀντὶ τοῦ ἔφασαν. The last stage of all was reached when *Etym. M.* asserts that it also meant ὦ φίλε, but Ludwich (l.c. p. 446) thinks the writer meant the subst. ἥδος.

If the MSS. λέγων is right, it must be compared with Soph. *Philoct.* 55 τὴν Φιλοκτήτου σε δεῖ | ψυχὴν ὅπως λόγοισιν ἐκκλέψεις λέγων, where λέγων means ‘in the course of conversation.’ So in Herodotus where, after epitomising a part of a speech, he gives the sequel in the speaker’s own words (see Jebb on *Philoct.* l.c.), as in iii. 156 “νῦν τε” ἔφη λέγων “ἐγὼ ὑμῖν, ὦ Βαβυλώνιοι, ἤκω μέγιστον ἀγαθόν” ‘and now, he went on to say, etc.’ But the epitomising here is so brief, that the formula is not very apt. ἡσί is found in Hermipp. 1, and ἡμί only in the phrase παῖ, ἡμί, παῖ *Nub.* 1145, *Ran.* 37.

796. δῆτα goes with the whole clause; *Nub.* 403, *Av.* 969, *Lys.* 1103, cp. line 312 n.

799. ὄρα τὸ χρῆμα (= *eccere*) expresses surprise, cp. line 266 n.; ‘just think,’ reflectively: ταῦτα πρὸς ἑαυτόν (schol. V). Of course, as schol. R says, οὐκ ἐπ’ ἀληθεία ταῦτά φησιν, ἀλλὰ πρὸς τὴν φιλοδικίαν παίζει.

800. Ἀθηναῖοι: in Aristophanes Ἀθηναῖοι is regularly used without the article in accordance with the rule that names of peoples are always used absolutely (Meisterh. *Gram. Inscr.* p. 185): in 9 places the article is found, but (1) 4 are in foreign dialects, viz. *Lys.* 170, 1244, 1250; (2) 3 in passages which speak not of the Athenian people, but of the Athenians on the stage, viz. *Pax* 503, *Lys.* 1120, 1149. The two remaining instances are *Lys.* 1145, 1229, which are amended. So Λακε-

δαιμόνιοι never takes the art. (*Pax* 282 is amended), although Aristophanes always said οἱ Λακωνικοί (e.g. *Pax* 212), and οἱ Λάκωνες (e.g. *Pax* 216, 478); cp. line 1446 n. For the testimony of inscriptions see Meisterh. l.c.

801. ἐπί, 'near the house' not 'in the house,' as is shown by κὰν τοῖς προθύροις (Sobol. *Præp.* p. 149); cp. line 124 n. and Dörpfeldt *d. gr. Theater* p. 285.

804. ὥσπερ Ἑκάτειον: Ἑκαταῖα τὰ πρὸ τῶν θυρῶν Ἑκάτης ἀγάλματα (Hesych.). Hence she was called προθυραία, προθυριδία, and προπυλαία. There was generally a shrine as well as the figure. Hecate was the goddess of the ways and streets; her shrines stood at the cross-ways, and travellers were under her protection. Hence her shrines were erected in public places, and food of all kinds (Ἑκάτης δέλπνα) was placed at her feet (Preller). Desecration of her holy places is mentioned among the worst offences (*Ran.* 366). Those starting on a journey prayed before her shrine, *Lys.* 64 ἡ γοῦν Θεαγένους | ὥς δεῦρ' ἰοῦσα θοῦκάτειον ἤρετο.

805. τί ἔτ' ἐρεῖς: there are 12 other instances of this hiatus in a resolved arsis in Aristophanes (Ludwig *de enunt. interrog. ap. Aristoph. usu* p. 30). In like manner there is a hiatus after περ before a short vowel *Eq.* 1005, *Ran.* 87. The Tragic poets allow this hiatus only before a long syllable in arsis, e.g. Aesch. *Sept.* 192 τί οὖν (Kühner-Blass *Gram.* i. p. 196).

806. πλείονα: some have denied the uncontracted forms of the compar. in Attic Greek (e.g. Meisterh. *Gram. Inscr.* p. 119), but both contracted and uncontracted forms are found in Tragic and Comic verse: *Ach.* 1078, *Eq.* 811, 861, *Nub.* 113, 432, Aesch. *Prom.* 922, 1035. Even in early inscriptions δλείζονα occurs (418 B.C.), and in the treaty exscribed by Thuc. v. 47. 6 πλείονα is required by the space (Stahl *QG.* p. 56).

808. ἐπὶ τοῦ παττάλου: the prep. means 'near' as well as 'on' (cp. line 288 n.). The double entente in πάτταλος (cp. *Ecl.* 1020) justifies its use here, where ἐκ or ἀπό would otherwise be required (see Holzinger *de verb. usu* p. 51).

811. καὶ πῦρ, 'aye, and here is fire' in a brazier (ἐσχάρα).

φακῇ, 'lentil porridge.' A common, but favourite food, especially for the sick, cp. schol. V ἔπαιξεν ἐπεὶ οἱ νοσοῦντες χυλὸν πτισάνης ῥοφοῦσι, cp. *Fr.* 23 ὅστις φακῇν, ἥδιστον ὄψων, λαιδορεῖς, Strattis 45 ὅταν φακῇν ἔψητε, μὴ 'πιχεῖν μίρον

(‘pearls before swine’), Blaydes on *Plut.* 192, 1004 ἔπειτα πλουτῶν οὐκέθ’ ἡδεται φακῇ, Theophr. *Char.* xiv.

812. ‘That again is clever. For even if I have fever, I shall get my *fee*. All I have got to do is to remain here and swill my porridge.’

πυρέττω is suggested by πῦρ in line 811 (Holzinger *de verb. lusu* p. 27).

814. γάρ: for the position of γάρ cp. *Av.* 1546, *Ran.* 1392, *Thesm.* 636. In Aristophanes it is never later in the sentence than the fourth word: *Av.* 1545 αἰ ποτ’ ἀνθρώποις γάρ, *Lys.* 489 διὰ τὰργύριον πολεμοῦμεν γάρ, *Plut.* 1205, but there is no such limitation in later Comic poets; cp. Kock on Antiphan. 26. 22.

815. ὄρνιν, ‘the cock,’ as in modern Greek. In a similar way ἄλογον had been specialised to mean ‘a horse’ as early as Athanasius in *Censum* ii. 646 (4th cent. A.D.), Hatzidakis *Neugr. Gram.* p. 35.

ὥς: this preposition never occurs in Greek poetry except in Sophocles, Euripides (rarely) and the Comic poets; hence it may be inferred that it was conversational in tone (Momms. *Beiträge* p. 12, Sobol. *Praep.* p. 63). One of the instances from Sophocles is very doubtful, *Trach.* 366 ἡκει δόμους | ὥς τούσδε, where *eis* is an easy emendation, but the other two seem to be certain, viz. *Trach.* 533 θυραῖος ἦλθον ὥς ὑμᾶς, *OT.* 1481 ἔλθετε | ὥς τὰς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας. It is generally used with the sing. (33 times against 9 of plur.) like ἐπί (10 sing. against 3 of plur.). I cannot conceive why Blaydes should actually print in his text ὦδε μούξηνέγκατε instead of the perfectly satisfactory reading of RVG B, on account of the corruption ὥς ἐμόν in the worthless C.

816. ἵνα γε: found elsewhere only in *Eq.* 797, 801 (Sobol. *Synt.* p. 65 n.). The particle γε is not out of place here in an answer to a question, where the verb in the main clause is omitted (viz. ἐξήνεγκον), cp. line 79 n.

818. τὸ τί: the article marks the *lively interest* felt by the speaker, being prefixed to ask for further definition, Soph. *OC.* 893 τὰ ποῖα ταῦτα (see Jebb), Plato *Crat.* 395 D εἰ ἀληθῆ [ἐστί] τὰ περὶ αὐτοῦ λεγόμενα. EPM. τὰ ποῖα ταῦτα; This τὸ τί occurs 5 times in Aristophanes, but not elsewhere, viz. *Nub.* 775, *Plut.* 902, *Pax* 696, 826. τὰ τί is found but once, *Pax* 693 (Ludwig *de enunt. interrog.* p. 17). τὸ τί means *quid ita?* in *Ran.* 1228, *Plut.* 1076, *Av.* 1039. The art. is found with ποῖος only in *Ach.* 418, 963, *Nub.* 1270.

819. *εἴ πως* is justified by the fact that there is a notion of expectation in *ποθῶ*. 'I am waiting in the hope that you may fetch the shrine of Lycus'; cp. line 271 n.

821. *χαλεπός*, 'how stern your aspect is, after all.' It had never struck him before, in his unconverted state, that both he and his god Lycus were deficient in amiability. Lycus was represented under the form of a wolf (Pollux viii. 121).

822. *οἶόςπερ*: Cleonymus, probably, was of most savage aspect; *καθὸ δημαγωγὸς χαλεπὸς ἦν καὶ ῥίψασπις* (schol. R). Like Pistol, he had 'a killing tongue, and a quiet sword; by means whereof 'a broke words and kept whole weapons' (*Henry V* III. ii. 35). It is most unlikely that, as Bergler suggested, the statue of Lycus was got up to resemble Cleonymus. The humour lies in the external resemblance, and internal differences between the wolf and the man.

823. *οὐκουν . . γε*, 'at all events our lord too, although a hero, does not carry arms.' The inevitable joke on Cleonymus's shield. The meaning of *αὐτός* must be pressed, if it is not to be ejected in favour of *οὗτος* (cp. *Nub.* 219). These words were often confused in the *Κοινή*, e.g. *Luke* v. 14, xix. 2 (Hatzidakis *Neugr. Gram.* p. 208). *γε* is idiomatic after *οὐκουν*, giving a special instance of resemblance between Cleonymus and Lycus.

According to Meineke and Dindorf *οὐκουν* is confined by Aristophanes to interrogative clauses (= *nonne igitur*), except here and in *Eccl.* 343, 350 (Ludwig *de enunt. interrog.* p. 57). Elsewhere they write *οὐκοῦν*. The codd. in general make no such distinction.

825. *ἐκάλουν*: Bdelycleon has to play many parts; on the present occasion he is the presiding Thesmothete.

827. *ἐν τῷκίᾳ*: this crasis is almost unparalleled (cp. Eupol. 285 *τῷκῆματι*, and Kühner-Blass *Gram.* i. p. 221), except in Herond. v. 15 *ἐν τῇ οἰκίῃ*, *ibid.* viii. 13. Comedy in general is bold in synizesis and crasis, *θῆρῶν* line 819, *ῥόκτριψ* *Thesm.* 426, *τῷκίδιον* *Nub.* 92. Herondas is extraordinarily daring, cp. i. 58 *καὶ μεν οὔτε νυκτός κτλ.*, ii. 47 *ἢ ἐκὼν ἐπίσπη*, 53 *ἢ ὄρους*, iii. 63 *οὐ σοι ἔτ' ἀπαρκεῖ*, 71 *μὴ μὴ ἱκετέω*, 81 *παῦσαι. ἱκαναί κτλ.*, iv. 42 *σοι λέγω, αὐτῇ*, v. 6 *χρῶ ὃ τι βούλῃ <μοι>*, 7 *μεν αἶμα*, 9 *κάλει μοι αὐτόν*, 14 *ἐγὼ αἰτίη*, 22 *τῇμέρη*, 37 *τῇ ἰδίῃ γλάσση*, 41 *ὅκου λέγω σοι*; *ὁδῇ*, vi. 29 *ἢ αὐτῇ*, 47 *μοι ἐνεύχῃ*, vii. 125 *ἢ ᾧ κατ' οἰκίην*, viii. 3 *σευ ἥλιος*. Dindorf's *ἐν οἰκίᾳ* will not do, as the article is required, 'those living in the house.' *Ach.* 974 *τὰ μὲν ἐν οἰκίᾳ χρήσιμα* (quoted by Graves) is quite different, meaning 'at home,' and *Vesp.* 1180

τοὺς κατ' οἰκίαν does not mean 'in the house,' but 'domestic, homely,' being used like an adj. with μύθους. In like manner εἰς τὴν οἰκίαν and ἐκ (ἀπὸ) τῆς οἰκίας are invariable in Aristophanes (e.g. lines 196, 266, 456), although κατ' οἰκίαν *Ach.* 942 occurs in a chorus (*Thesm.* 402 κατὰ τὴν οἰκίαν).

828. Θράττα: cp. line 433 n.

προσκαύσασα: it was a characteristic of the 'penurious man' (Theophr. *Char.* x) οἰκέτου χύτραν ἢ λοπάδα κατάξαντος εἰσπράξαι ἀπὸ τῶν ἐπιτηδείων.

829. ἐπίσχος occurs in *Eq.* 847, *Ran.* 522; with gen. *Av.* 1200, *Lys.* 742. In *Eq.* 915 εἰς ἣν ἀναλῶν οὐκ ἐφέξεις (= παύσει), but in *Eur. Andr.* 160 ὦν ἐπισχίσω σ' ἐγώ (= παύσω).

831. τῶν ἱερῶν, 'which was the first of the sacred relics exposed to our view.' τὰ πρῶτα τῶν ἱερῶν was a proverbial phrase, which was originally derived from the Mysteries, meaning 'the first steps, elements' of any important matter. Plato *Euthyd.* 277 E νῦν οὖν νόμισον τὰ πρῶτα τῶν ἱερῶν ἀκούειν τῶν σοφιστικῶν. In Liban. *Or. in Julian.* i. 375 it means 'prima literarum elementa' (Blaydes); *Thesm.* 628 σὺ δ' εἰπέ μοι | ὅ τι πρῶτον ἡμῖν τῶν ἱερῶν ἐδείκνυτο. So schol. R ἀπὸ τῶν θυτῶν. ἐκεῖνοι γὰρ πρῶτον τὸ ἦπαρ ἐπισκοποῦνται, εἶτα σπλῆνα καὶ τὰ λοιπά.

ἐφαίνετο: this or ἐδείκνυτο (*Thesm.* 628) seems to be a part of the quotation. It may have been a word used in the Mysteries, cp. *ιεροφάντης* etc., *Inscr. Eph.* in *CIG.* 2984. 4 τὰς ὑπ' αὐτῆς [viz. Ἀρτέμιδος] γενομένας ἐναργεῖς ἐπιφανείας.

833. τό γε παραντίκα, 'I will fetch it at once,' not 'whatever comes to hand' (Merry), τὸ παραντίκα being a common adverbial form elsewhere, though not known to Comedy, e.g. *Herod.* i. 19 τὸ παραντίκα, vii. 137, *Plut. Cor.* 20 ἐκ τοῦ παραντίκα, *Thuc.* ii. 11 ἐν τῷ παραντίκα, Plato *Phaedr.* 240 B. For similar uses of the article cp. *Eccl.* 823 τὸ δ' ἐναγχος, *Pax* 856 εὐδαιμονικῶς . . . τὰ νῦν τάδε πράττει, *Nub.* 1510 τό γε τήμερον.

834. τί ποτε, 'well, well, just think: how strong a feeling is local association'; τί ποτε τὸ χρῆμα, lit. 'what is to be said of the state of affairs' is used like an exclamation, reflectively, as ὅρα τὸ χρῆμα (line 799). χρῆμα meaning the 'state of the case' is often so used, cp. *Soph. Philoct.* 1265 ὦ μοι· κακὸν τὸ χρῆμα 'this bodes no good,' *Trach.* 1136 ἅπαν τὸ χρῆμ', ἡμαρτε χρηστὰ μωμένῃ ('the sum is this' Jebb). So *Philoct.* 789 ἔχετε τὸ πρᾶγμα. Hermann's ἐνδοθεν ὅ τι ποτε χρῆμ' is based on a misconception, and is very questionable Greek. For δεινόν cp.

Aesch. *PI.* 39, *Sept.* 1022, *Eum.* 867, *Soph. El.* 770 δεινὸν τὸ τίκτειν, *Eur. Andr.* 985 τὸ συγγενὲς γὰρ δεινόν.

φιλοχωρία : ὥσει ἔλεγεν τὸ ἐπιχωριάζειν (schol. R).

835. 'Hang it, to think of my keeping such a dog as this! Why, hasn't Grip—the dog you know—slipped into the kitchen just now, and snapped up a round of Sicilian cheese, and bolted it?'

τρέφειν : *Dem.* 582. 2 τοῦτον δὲ ὑβρίζειν, ἀναπνεῖν δέ; The infin. of exclamation generally has the article, *Nub.* 268 τὸ δὲ μηδὲ κυνὴν οἴκοθεν ἐλθεῖν ἐμὲ τὸν κακοδαίμον' ἔχοντα, *cp.* Goodwin *MT.* § 787.

836. οὐ γάρ : the particle of indignation in a question; so, as here, in answer to another question *Eg.* 1392 ΔΗ. πῶς ἔλαβες αὐτὰς ἐτεόν; *AG.* οὐ γάρ ὁ Παφλαγὼν κτλ.

Λάβης : for a similar word-play (παραγραμματισμός) *cp.* *Telecl.* 23 Δάκης τίς ἐστὶν ὄντιν' ἀνθρώπων ὄρα.

838. τροφαλὶς : κυρίως ὁ κύκλος τοῦ τυροῦ (schol. R). As Rutherford says, the annotator derived it from τρέπειν, not from τρέφειν, or, rather, confused it with τροπαλὶς *Ach.* 813, as L. & S. do when they mark the quantity of this word wrongly (viz. τροφαλὶς). *Eupolis* 277 makes the quantity certain, viz. λοιπὸς γὰρ οὐδεὶς ἢ τροφαλὶς ἐκείνη | ἐφ' ὕδωρ βαδίζει σκῆρον ἡμφισμένη, *cp.* *Com. adesp.* 584, 786 Σικελίας | αὔχημα τροφαλὶς. *Com. adesp.* 393 proves that vanLeeuwen's τροφαλῖδα is also a false quantity, viz. ψελλόν ἐστι καὶ καλεῖ | τὴν ἄρκτον ἄρτον, τὴν δὲ Τυρῶ τροφαλῖδα.

Σικελικὴν : τροφαλῖδα τυροῦ form one idea, with which Σικελικὴν agrees; *cp.* *Lys.* 196 Θάσιον οἶνου σταμνίον, *Ach.* 370, *Eg.* 954 (Vahlen *Observat. Aristoph.* p. 19 n.), *Soph. Trach.* 817 ὄγκον γὰρ ἄλλως ὀνόματος τί δεῖ τρέφειν | μητρῶν; *Aj.* 860 ὦ πατρῶν ἐστίας βάθρον, *Ant.* 793 νεῖκος ἀνδρῶν ξύναιμον. This idiom is also common in Latin, *cp.* *Lucret.* i. 119 *per gentes Italas hominum* (and Munro's note). Sicilian cheese was celebrated; *Philemon* 76 ἐγὼ πρότερον μὲν ὠόμην τῇ Σικελίᾳ | ἐν τοῦτ' ἀπότακτον αὐτὸ τοὺς τυροὺς ποεῖν | καλοῦς. However, the best cheese was Cythnian (*Alexis* 172. 12), costing one drachma a pound (*Böckh-Fränkel Staatsk.* i. p. 130, *Beck.-Göll. Charik.* ii. p. 332).

839. ἄρα is used here, as in the interrogative, line 893, in its proper sense, 'graviter asseverantis vel exclamantis' (*Bachm. Spec.* p. 5). It is 7 times so used by Aristophanes, *cp.* line 3, *Av.* 161, 1688, *Plut.* 579, *Lys.* 933.

840. **παρών**, 'you must appear for the prosecution.' **παρεῖναι** is the *vox propria* in this sense, *Thesm.* 188 *ἔπειτα πῶς οὐκ αὐτὸς ἀπολογεῖ παρών*. It really means 'having come forward,' as in *Eur. Bacch.* 3 *πάρειμι Δίρκης νάματα*.

842. **εἰσάγη**, 'if the impeachment is allowed by the authorities.' For *εἰσάγειν* 'to introduce into court' see Hermann-Thumser *Staatsalt.* p. 577 n. Bergk's *εἰσαγάγη* is not necessary (*Sobol. Synt.* p. 26), cp. *Ach.* 957, *Nub.* 1212, *Thuc.* iv. 17. 2.

843. **ταῦτα χρῆ ποεῖν**: it is unusual to find the phrase complete as here; cp. line 142 n. = 'all right, sir.'

844. **χοιροκομεῖον**, 'the fence of the pigsty.' Cp. Blaydes on *Lys.* 1073; *ζωγρεῖόν τι ὅπου χοῖροι τρέφονται* (schol. **R**); 'from the hearth' a not unusual dwelling-place for 'the master of the house' in early periods of civilisation.

846. **ἄφ' Ἑστίας**: a proverb, Eustath. ad *Hom. Od.* 1579. 43 *μετῆκται δὲ . . ὁ λόγος ἐκ τῶν ἱερῶν· ἔθος γὰρ Ἑστία πρῶτον ἀπάρχεσθαι*: so in *Dion Chrys.* i. 182. 32 *ὑστερον ἡγανάκτουν ἐπὶ τοῖς πεπραγμένοις, ἐξὸν ἄφ' Ἑστίας κωλύειν* (*Schmid Att.* i. p. 120), cp. *Crates* 52, *Soph. Frg.* 658 *ὦ πρῶρα λοίβης Ἑστία, κλύεις τάδε*, *Plato Euthyphron* 3A *ἀτεχνῶς γὰρ μοι δοκεῖ ἄφ' ἐστίας ἀρχεσθαι κακουργεῖν τὴν πόλιν σὲ ἐπιχειρῶν ἀδικεῖν*. 'I wish to begin *ab ovo* in my work of destruction.'

847. **τιμᾶν βλέπω**, 'I am itching for pains and penalties'; cp. line 455 n., *Ach.* 376 *οὐδὲν βλέπουσιν ἄλλο πλὴν ψήφῳ δακεῖν*. 'I look to be either earl or duke, I can assure you' (*1 Henry IV* v. iv. 145). Dobree's emendation *τιμῶν* is unfortunate. No man could say of himself 'I have pains and penalties in my look,' even if the particip. were correct.

848. **σανίδας**, 'the cause-lists and the pleadings' (Rogers); cp. line 349 n.

849. **διατρίβεις**, 'you are loitering, and you will be the death of me with your dawdling. I have been longing all this time to make furrows in my little farm.' *Pherecr.* 108. 20 is very similar, viz. *οἴμ' ὥς ἀπολεῖς μ' ἐνταῦθα διατρίβουσ' ἔτι*. 'To die' in Greek is often put for 'to be bored to death'; cp. *Ach.* 15 *τῆτες δ' ἀπέθανον καὶ διεστράφην ἰδὼν κτλ.*, and *odio enecare*. Of course, Bdelycleon, being a true-born cockney, had no plough but his *ἐγκεντρὶς*, and no farm but his *πινάκιον*. The point of his joke is fairly obvious, and Meineke, Blaydes and others need not have treated it with such superciliousness as to propose *κηρίον* (on which *χωρίον* is

doubtless a pun) or *πινάκιον* as a substitute for *χωρίον*. For the metaphorical sense of *ἀλοκίζειν* cp. *Thesm.* 778 seqq. *ἀγε δὴ πινάκων ξεστῶν δέλτοι, | δέξασθε σμίλης ὀλκοὺς . . οἶμοι, | τουτὶ τὸ ῥῶ μοχθηρόν· | χώρει χώρει· ποίαν αἵλακα;* If *δια-τρίψεις* is correct, we must compare *Soph. OT.* 1160 *ἐς τριβὰς ἐλᾶ.*

854. *ἐπὶ καδίσκους*, 'to fetch the voting-urns'; *Pax* 1040, *Av.* 77, *Thesm.* 728, *Ran.* 111, 577, 1417 (*Vahlen Observat. Aristoph.* p. 29).

855. *εἶχον*, 'I have had all along for this purpose,' a use of the imperf. that may be compared with *ἦν ἄρα* (cp. line 451 n.), but there is a difference, as here the surprise is not in the speaker's, but the hearer's mind. *Pax* 142 *ἐπίτηδες εἶχον πηδάλιον ᾧ χρήσομαι* is still more explicit, 521 *πόθεν ἂν λάβοιμι ῥῆμα μυριάμφορον | ὅτῳ προσείπω σ'*; οὐ γὰρ εἶχον οἴκοθεν 'I have nothing of my own,' *Lys.* 1184.

ἀρυστίχους, 'small ladles,' *ἀγγεῖον ἐν ᾧ ἐστὶν ἀρύσασθαι* (schol. R); also called *κύαθοι*, *ἀρύταιναι*, *ἀρυστήρες* *Athen.* x. 424 B-C.

856. *κάλλιστα τοίνυν*: reflective use of *τοίνυν*. 'Well then, we are all right. For we have got everything we want, except of course the water-clock.' The elliptical *κάλλιστα* is perfectly natural in conversational style. Blaydes seems to object to *τοίνυν*, as he proposes several emendations, e.g. *ἔχει νυν* (this at any rate will not suit, as it is a formula of refusal; cp. *Antiphan.* 165. 2 *καλῶς ἔχει μοι*). Perhaps, the reason is that he looked upon *κάλλιστα τοίνυν* as an answer to *Philocleon's* suggestion, but it really is a reflexion of *Bdelycleon* on the completion of preliminary preparations, as γάρ shows.

857. *πλήν γε δὴ*, 'that is to say, except of course the κλεψύδρα.' Here *γε* goes with *πλήν* in a restrictive sense, and *δὴ* implies that the absence is obvious. The familiar *γε δὴ* of Tragedy, which assents absolutely (not in a qualified manner, like *γέ τοι*), is not found in *Aristophanes*, for *τοῦτό γε τοι δὴ* of *Ran.* 1047 is only a more emphatic *γέ τοι*.

858. *ἦδὲ . . τί*: a not uncommon attraction, *Nub.* 201 MA. *ἀστρονομία μὲν αὐτῇ.* ΣΤ. *τουτὶ δὲ τί;* MA. *γεωμετρία*, *Soph. OC.* 88 *ταύτην ἔλεξε παῦλαν* (see *Jebb's* note).

ὁ δὲ δὴ: used by *Aristophanes* only in interrogations,¹ when

¹ *Av.* 1060 *ἐρῶ δὲ δὴ καὶ τὸν Σόλωνός σοι νόμον* is apparently an exception, but I have no doubt that there should be a note of interrogation at the end of the line.

δή heightens the opposition, and if used in an iambic trimeter always forms the second foot (*Pax* 227, *Av.* 67, 155, *Thesm.* 608, *Ran.* 158), except in *Ran.* 865 (first foot), and *Ecol.* 542 (fourth foot). This strange limitation to interrog. clauses is not observed by other poets, e.g. Eupol. 325 ὅταν δὲ δὴ πίνωσι τὴν ἐπιδέξια, Herond. iii. 35 ἦν δὲ δὴ τι καὶ μέζον | γρύξαι θέλωμεν.

859. ἐπιχωρίως, 'with true cockney wit,' οἷον σκωπτικῶς καὶ φλυάρως: ἐπιχώριον γὰρ ἦν αὐτοῖς τὸ παίζειν (schol. R). γε is ironical; cp. line 46 n., Shilleto on *de FL.* 283. For ἐπιχώριον cp. *Nub.* 1173 καὶ τοῦτο τοῦπιχώριον | ἀτεχνῶς ἐπανθεῖ, τὸ τί λέγεις σύ; 'the national trait.'

860. πῦρ: JStanger (*über Umarbeitung einiger Aristoph. Kom.* pp. 54 seqq.) thinks that a comparison of this line with line 811 καὶ πῦρ γε τουτί shows that the fire was unnecessary as it had already been provided, and that this contradiction is a clear proof that there were two editions of the *Vespaе*, which were unscientifically welded together in the text as it is known to us. But Bdelycleon (line 773) had promised his father a fire for *warming* purposes and φακῇ (line 811), and πάντα (line 798) and ἅπαντ' ἐγὼ φέρω | ὅσαπερ ἔφασκον (line 805) refer to this. The πῦρ was probably brought in a brazier (ἐσχάρα). In line 860 the πῦρ is for sacrificial purposes, for which the ἐσχάρα would be unsuitable (Zieliński *Glied.* p. 203 n.). The latter was brought ἐν χύτρᾳ *Av.* 43.

τις is idiomatic in a command, even when, as here, there is no uncertainty as to who is to obey; *Ran.* 871-2 is very similar, viz. ἔθι νῦν λιβανωτὸν δεῦρό τις καὶ πῦρ δότω, | ὅπως ἂν εὐξωμαι πρὸ τῶν σοφισμάτων, 1304 ἐνεγκάτω τις τὸ λύριον, *Av.* 1579 τὴν τυρόκνηστίν τις δότω, *Plut.* 228, 1194. The three requisites for a sacrifice are mentioned in *Av.* 43 κανοῦν ἔχοντε καὶ χύτραν καὶ μυρρίνας, the κανοῦν holding ὅλας καὶ στέμμα καὶ μάχαιραν (*Pax* 948) and the χύτρα the sacrificial fire. The μυρρίναι also are included in *Thesm.* 37 ἐξέρχεται | θεράπων τις αὐτοῦ πῦρ ἔχων καὶ μυρρίνας. | προθυσόμενος ἔοικε τῆς ποιήσεως.

862. ὅπως ἂν: rightly used in a solemn passage (cp. line 178 n., *Ran.* 871-2).

863. For the division of parts here see *Introd.* p. xxviii. n. 5.

ἐπί, 'during'; cp. *Thesm.* 313 ταῖσδ' ἐπ' εὐχαῖς, 328. This use of ἐπί with the dat. is confined to lyrics, and generally to solemn addresses, except in the stereotyped phrase ἐπ' αὐτοφώρῳ (see Sobol. *Praep.* p. 151).

866. ἐκ: cp. line 471 n., *Ran.* 304 ἐκ κυμάτων γὰρ αὐθις

αὐ γαλῆν ὀρώ, *Com. adesp.* 483 τήμερον ἄρ' ἔξω πράγματ' ἐξ ἀπραξίας 'a bolt from the blue' (*Diogen.* vii. 59 ἐπὶ τῶν παρὰ δόξαν καὶ ἐλπίδα συμβαινόντων).

867. ξυνέβητον : the codd. give -τον in 11 places in Attic writers, -την in 9, but the metre of *Soph. OT.* 1511 (εἰχέτην ἤδη) establishes -ην, while no passage requires -ον. Later writers exhibit -ον even in the third pers., e.g. ἔτον (in a poetical inscription of the second century B.C.) and *a fortiori* in the second (cp. *Elmsl. on Eur. Med.* 1041, *Fritzsche ad Thesm.* 1158, *Jebb on Soph. OC.* 1379, *Monro Hom. Gram.* p. 6, *Kühner-Blass Gram.* ii. p. 69). Such is the evidence produced by *Elmsley* and others to justify their change of -τον to -την in all passages like the present, where the codd. give -τον, but such 'willkürliche Kritik' (*Blass*) is dangerous in face of the fact that in Sanskrit the terminations are -tam, -tām for the 2nd and 3rd pers. respectively of historical tenses.

869. ἐπί : almost causal, 'propter,' *Eq.* 406 πῖνε πῖν' ἐπὶ συμφοραῖς (from *Simonid.*) (*Sobol. Praep.* p. 151). It differs little from the simple dat., cp. line 1046, *Eq.* 411, *Lys.* 1276, 1293, *Eccl.* 1181.

872. ἀρμόσαι : cp. line 386 n. The position of ἅπασιν before ἡμῖν is rare (only 4 instances in *Aristophanes* against 14 after the subst., cp. lines 682, 1333, 1516), while πάντες is placed indifferently before or after the subst. (9 instances of each position). ταῦτα πάντα however is more common than πάντα ταῦτα (20 instances against 7). πάντα τᾶλλα occurs but once (*Ran.* 621), while τᾶλλα πάντα is common (9 instances). See *Bachm. Phil. Suppl. B v.* p. 240. The Attic pres. of ἀρμόσαι is ἀρμόττειν, which is the form found in Attic inscriptions (*Schmid Att.* ii. p. 83, *Kühner-Blass Gram.* ii. p. 374, *Meisterh. Gram. Inscr.* p. 141), *Greg. Cor. de dial. Att.* 83 τὸ συρίζειν συρίττειν καὶ τὸ ἀρμόζειν ἀρμόττειν καὶ τὸ σταλάζειν σταλάττειν.

873. πλάνων : the other dicasts, as well as *Philocleon*, were to have their private courts, no longer wandering about the city on their way to their divisions (cp. line 765), but sitting comfortably at their own firesides (line 773). I see no reason for objecting to πλάνων, which admirably suits the context. *Blaydes's* γραφῶν is out of keeping with the solemn tone of the prayer, and, besides, as the next scene shows, it was not the intention of the jurymen to abandon their litigious temper.

875. Ἄγυιεύ : there usually stood before Greek houses an altar, or, at any rate, a rough-hewn statue of *Apollo*, the

Guardian of the Streets. This statue, which was as shapeless as the Hermae, was described as a κίων εἰς ὃξὺ λήγων ὡς ὀβελίσκος, κωνοειδὴς κίων, βωμὸς στρογγύλος, Ἀπολλῶν τετράγωνος (Beck.-Göll. *Charik.* ii. p. 133, Schömann *Ant. Gr.* ii. pp. 187, 527). The address in Pherecr. 87 is similar, viz. ὦ δέσποτ' Ἀγνιεύ, ταῦτά νυν μέμνησέ μοι, cp. also Eur. *Phoen.* 634, Plaut. *Bacch.* 170 *saluto te, vicine Apollo, qui aedibus | propinquos nostris adcolis.*

προθύρου: on this erection in front of the προσκήνιον see Dörpfeldt *d. gr. Theater* p. 208.

876. 'I pray thee be graciously pleased to accept the rite that we new for my father create' (Rogers).

καινοτομοῦμεν: cp. *Eccl.* 584. It is a metaphor from metallurgy; cp. Pollux iii. 11.

877. **πρίνινον**, 'sweeten the tartness of his stubborn ways'; *Ach.* 180 στιπτοὶ γέροντες πρίνινοι. **στρυφνός**, 'tart' of wine. The metaphor is best illustrated by Amphis 36 ποδαπὸς σύ; φράσον. B. Ἀκάνθιος. A. εἶτα πρὸς θεῶν | οἴνου πολίτης ὦν κρατίστου στρυφνὸς εἶ, | καὶ τοῦνομ' αὐτὸ τῆς πατρίδος ἐν τοῖς τρόποις | ἔχεις τὰ δ' ἦθη τῶν πολιτῶν οὐκ ἔχεις, Plato *Tim.* 67 D τοῖς περὶ τὴν γλῶτταν στρυφνοῖς.

878. **ἀντὶ σιραίου**: lit. 'mingling honey with his θυμίδιον as if it were σίραιον.' It follows from this that σίραιον was slightly bitter, as schol. V says (βραχὺ ἔχον παράπικρον ὅταν καθεψηθῇ), and the admixture of honey alone gave it a claim to be considered a sweet wine (ἡψημένον γλεῦκος schol.). ἀντὶ σιραίου is added, in the Greek fashion, to explain the metaphor μέλιτος μικρὸν παραμείξας. It is well known that the Greeks and Romans mixed honey with their wines; cp. Athen. i. 32A Θεόφραστος δ' ἐν Θάσῳ φησὶ [*de odor.* 51] τὸν ἐν τῷ πρυτανείῳ διδόμενον θαυμαστὸν εἶναι τὴν ἡδονήν· ἡρτυμένος γάρ ἐστιν· ἐμβάλλουσι γὰρ εἰς τὸ κεράμιον σταῖς μέλιτι φυράσαντες, ὥστε τὴν ὀσμὴν ἀπ' αὐτοῦ, τὴν δὲ γλυκύτητα ἀπὸ τοῦ σταιτὸς λαμβάνειν τὸν οἶνον. This was called οἰνόμελι. The σίραιον was new wine boiled down: *siraeum, quod alii hepsema, nostri sapam appellant, ingenii, non naturae, opus est, musto usque ad tertiam partem mensurae decocto: quod ubi factum ad dimidiam est, defrutum vocamus* (Pliny *NH.* xiv. 9). Most commentators have got into difficulties on this passage by following schol. V (μὴ σίραιον ἀλλὰ μέλι παραμείξας) and by taking ἀντὶ σιραίου with μέλιτος μικρὸν παραμείξας ('as one would mix new wine') instead of with τῷ θυμίδιῳ ('as if it were new wine'). Rogers's attempt to introduce point into the passage by supposing a

play on *θύμιδιω* 'a salad,' is mistaken ingenuity, as a pun would strike a false note in such a solemn prayer. Furthermore, a salad of *θύμος* and thick syrup would be too much even for a dicast's digestion. The sentence is perfectly satisfactory, if properly translated, 'mingle a little honey with the tart wine of his temper.' The metaphor in *Pax* 996 is similar: *μείζον δ' ἡμᾶς . . φιλίας χυλῶ* ['milk of human kindness'] *καὶ ξυγγνώμη | τινὶ πραοτέρῳ κέρασον τὸν νοῦν*. For *ἀντὶ σιραίου* = *ἀντὶ τοῦ ἐν σιραίῳ παραμεῖξαι* cp. lines 210 n., 1268 n.

880. *ἐλεεῖν*, 'to show pity,')(*οἰκτίζειν* 'to feel pity' (cp. JHHSchmidt *Synonymik* iii. pp. 577 seqq.). *ἐλεεῖν* is the *vox propria* of acquitting. Lysias xix. 53 *εἰ οὖν δοκοῦμεν εἰκότα λέγειν, καὶ ἱκανὰ τεκμήρια παρέχεσθαι, πασῇ τέχνῃ καὶ μηχανῇ ἐλεήσατε*, but in the pres. tense it must mean 'to pity'; cp. line 967 Crit. App. vanLeeuwen quotes Lysias xix. 3 *εἰκὸς οὖν ὑμᾶς εὐνοίαν πλείω ἔχειν τοῖς ἀπολογουμένοις*.

882. *ἀντιβολούντων*: the omission of the subj. with the gen. absol. is usual, *Eq.* 29, *Vesp.* 1375, Herond. ii. 85 *ὡς ἀμαρτύρων εὐντων*. Hence in *Av.* 180 I suspect the right reading is *ὥσπερ εἰπόντος* [sc. *ἐμοῦ*] *τόπος* for *ὥσπερ εἶποι τις* of the MSS.

884. *ἀκαλήφην*, 'to pluck the nettle from his anger'; *Lys.* 549 *ἀλλ' ὦ τηθῶν ἀνδρειοτάτῃ καὶ μητριδίῳ ἀκαληφῶν, | χωρεῖτ' ὀργῇ καὶ μὴ τέγγεσθε*, cp. Athen. iii. 90 A, who quotes this passage.

885. 'We join in your prayer and undersong.'

ἐπάδομεν, properly 'to sing a refrain,' such as *ἰήμε Παιάν*, *ἐφύμνιον* being the name of such (Christ *Metrik* p. 648).

890. *τῶν νεωτέρων*: he means the knights. Their names are conspicuous for their absence in Aristophanes's works, but the leaders of 'this nursery of the Thirty Tyrants' (Curtius) are known from other sources. They were Critias, Aristarchus, Theramenes, Charicles, Charmides, Phrynichus, Antiphon, Andocides and many others (cp. Müller-Strüb. *Hist. Krit.* p. 115). The grounds of suspicion against these 'younkers' are well shown by the oligarchical oath in Arist. *Pol.* 1310 a 9 *καὶ τῷ δήμῳ κακόνους ἔσομαι καὶ βουλευσῶ ὅ τι ἂν ἔχω κακόν*: cp. line 1100 n.

891. Bdelycleon acts the part of *κῆρυξ*.

893. *τίς ἄρα*: *ἄρα* is so used in interrog. clauses in a *syllogistic* sense, *Pax* 1240, *Av.* 91, 1530, *Thesm.* 8, *Ecc.* 462 *οὐδὲ στένειν τὸν ὄρθρον ἔτι πρᾶγμ' ἄρά μοι*; In Tragedy

it is often associated, as here, with *τίς*, e.g. Soph. *Frg.* 790 *τίς ἄρα Κύπρος*, Eur. *Frg.* 403 *τίς ἄρα μήτηρ*, *Trag. adesp.* 280 *τίς ἄρ' ἐμοῦ γένοιτ' ἂν ἀθλιώτερος*;

ὄσον, 'how thoroughly he shall be convicted!'

ἀλώσεται: the following futt. mid. are used passively in Aristophanes; *θρανεύσεται* *Eg.* 369 (chor.), *ἐκκυκλήσομαι* *Ach.* 408 (trim.), *καλούμεθα* *Vesp.* 544 (?) (chor.), *σταθμήσεται* *Ran.* 797 (trim.), *στροβήσεται* 817 (chor.), *τυπτήσομαι* *Nub.* 1379 (tetram. iamb.), *βαλλήσεται* *Vesp.* 1491 (?). For the difference between these pres. futt. (expressive of continuance), the aor. futt. (expressive of completion, viz. futt. pass. in -θήσομαι), and the perf. futt. (expressive of continued completion, cp. *κεκλήσομαι* line 151 n.), see Blass in Kühner-Blass *Gram.* ii. p. 585.

895. *Κυδαθηναεύς*: ἀπὸ δήμου τῆς Πανδιονίδος φυλῆς. Αἰξωνεύς δὲ ἀπὸ δήμου τῆς Κεκροπίδος (schol. V). The disguise here is very slight as Cleon was of this deme, and Laches was an Aexonean. Cleon called himself—or was called—*κύων τοῦ δήμου*, *Eg.* 1023 *ἐγὼ μὲν εἰμ' ὁ κύων· πρὸ σοῦ γὰρ ἀπύω*—an interpretation of the oracle (line 1017) *σώζεσθαι σ' ἐκέλευσ' ἱερὸν κύνα καρχαρόδοντα | ὃς πρὸ σέθεν λάσκων κτλ.* Public speakers are so called in <Dem.> 782. 7 *τί οὖν οὗτός ἐστι; κύων, νῆ Δία, τοῦ δήμου . . οἷος οὗς μὲν αἰτιᾶται λύκους εἶναι μὴ δάκνειν, ἃ δὲ φησι φυλάττειν πρόβατα, αὐτὸς κατεσθλῆιν.* So in Theophr. *Char.* xxix the *φιλοπόννηρος* (patron of rascals) is wont *φῆσαι αὐτὸν κύνα εἶναι τοῦ δήμου, φυλάττειν γὰρ* ['keep an eye on'] *αὐτὸν τοὺς ἀδικοῦντας.* In another, and less complimentary sense, Syracosius is compared to *κυνίδια* by Eupol. 207 *ἔοικεν, ἥνικ' ἂν λέγῃ | τοῖς κυνιδίοις τοῖσιν ἐπὶ τῶν τειχίων. | ἀναβὰς γὰρ ἐπὶ τὸ βῆμ' ὑλακτεῖ περιτρέχων.* So Cic. *Brut.* 15. 58 *latrant enim iam quidem oratores, non loquuntur.* The truest picture of Cleon in this capacity that I know is Heine's description of 'England's dog' Cobbett. 'While I translate Cobbett's words, the man himself comes bodily before my mind's eye, as I saw him at that uproarious dinner at the Crown and Anchor Tavern, with his scolding red face and his radical laugh, in which venomous hate mingles with a mocking exultation at his enemies' surely approaching downfall. He is a chained cur who falls with equal fury on any one whom he does not know, often bites the best friend of the house in the calves, barks incessantly, and just because of this incessantness of his barking cannot get listened to even when he barks at a real thief. Therefore the distinguished thieves who plunder England do not think it necessary to

throw the growling Cobbett a bone to stop his mouth. This makes the dog furiously savage, and he shows all his hungry teeth. Poor Old Cobbett! England's dog!' (tr. by Matthew Arnold). Compare with this passage the sentences from <Arist.> *Ath. Pol.* quoted on line 36 n. In like manner Mr. Roebuck called himself 'tear 'em.'

Αἰξωνέα: the name of this deme was of evil savour, Eustathius on Hom. *Il.* ix. 129 ἐκ δήμου δὲ βλασφημία τὸ αἰξωνεύεσθαι. Αἰξωνεῖς γὰρ δημόται Ἀττικοὶ σκωπτόμενοι ὡς κακολόγοι: cp. Menand. 256 γραῦς τις κακολόγος ἐκ δυοῖν Αἰξωνέων and Plato *Laches* 197 c. So Chaerephon was called ὁ Σφήττιος, on account of his ἀγριότης (πικροὶ γὰρ οἱ Σφήττιοι καὶ συκοφάνται schol. *Plut.* 720). The names of many Attic demes had a special connotation, e.g. 'Ραμνοῦσιος = 'cunning' (Suidas), Ποτάμιος 'not select in admitting strangers' (Photius), so Σουνιεῦς (cp. Anaxandr. 4. 43 πολλοὶ δὲ νῦν μὲν εἰσιν οὐκ ἐλεύθεροι, | εἰς αὖριον δὲ Σουνιεῖς), Προσπάλτιος and Οὐμαιτίδης 'litigious,' Ἀχαρνεῦς 'rough' 'uncouth' (*Etym. M.*), Τιθράσιος 'spiteful' (cp. schol. *Ran.* 477), Τρικορύσιος 'arrogant' (cp. Menand. 907), Τιτακιδεῦς 'old-fashioned' (see Grasberger *d. gr. Stichnamen* pp. 57-60, and line 233 n.). Contraction always takes place in such words, when ι precedes the termination -εύς: so *Eq.* 815 Πειραιᾶ, *Av.* 1040 Νεφελοκοκκυγιάς, Μηλιά, Πλαταιᾶς (Stahl *Quaest. Gr.* p. 55, Meisterh. *Gram. Inschr.* p. 111).

896. ἀδικεῖν, viz. 'is guilty of ἀδικία πρὸς τὸν δῆμον,' cp. lines 591 n., 1162 n.

897. τίμημα: cp. Herond. ii. 47 τῆς δίκης τὸ τίμημα | διπλοῦν τελείτω, *ibid.* 53 χιλίας τὸ τίμημα | ἐνειμε.

κλῶς: this was fastened on the neck and hands, and so differed from ξύλον (*Nub.* 592), which means (1) ποδοκάκκη 'stocks for the feet,' and (2) πεντεσύριγγον ξύλον (*Eq.* 1049) through which neck, arms and legs were inserted. It was a common punishment for slaves, *Eupol.* 159. 16 εἴτ' αὐτὸν ὁ παῖς θύραζε | ἐξαγαγὼν ἔχοντα κλῶν παρέδωκεν Οἰνεῖ (Oeneus being the hero eponymus of the Oeneid tribe, where the βάραθρον was). A 'gallows-bird' is called κλωρομάστιξ *Com. ailespr.* 1039. Of course, the play here is on a 'dog-collar' to which the epithet σύκινος ('worthless') is more applicable.

In σύκινος there is the same play as in line 145 n. It is clear from Philocleon's reply (κύνεις) that he interprets σύκινος as 'such as suits a "sycophant."'

899. The proper legal formula; Rogers compares 'Here

standeth Thomas Mowbray, Duke of Norfolk' *Richard II* I. iii. 110.

καὶ μὴν, of a new appearance, are never followed by γε: *Ach.* 908, 1069, *Eq.* 691, *Plut.* 1038 (*Bachm. Phil. Suppl.* B v. p. 246).

900. κλεπτὸν is here an adj. (ἀντὶ τοῦ κλεπτικόν schol. R); 'he has thief written on his face.' Cp. line 933. So ὕβριστος line 1303 (?). This line is imitated by Euphron 10. 16 ὥς δὲ καὶ γλισχρὸν βλέπει.

901. 'How he grins, and thinks to cozen me!'

σεσηρῶς: often combined with verbs implying servility, Max. Tyr. *Diss.* vi. 7 (Blaydes) κολάκων ἐσμοὶ . . σεσηρότων καὶ σαινόντων. Richter proposed σεσηνῶς, thus showing that he knew as little about Greek as about dogs. Schol. V was more observant; οἱ γὰρ κύνες μετὰ τὸ φαγεῖν σεσήρασιν.

902. ποῦ μοῦ: cp. line 756 n.

903. αῦ αῦ: but βαῦζειν *Thesm.* 173, 895. Comparing these passages, we can see that to the Greeks the bark of a dog sounded like the German *Wau Wau*. So it cannot be fairly urged that the β of βαῦζειν (taken in conjunction with the βῆ βῆ of a sheep in Cratinus 43) proves that the modern Greek pronunciation of β is unlike the ancient. In like manner in Athens at present they say βαβύζειν of dogs, and βελάζειν of sheep, but pronounce β as the German *w* (see Papadim. *Aristoph. et les partisans d'Érasme* p. 257).

'This is Mr. Grip—number 2, a real good one to bark, and to—lick the pots.' γε is ironical, cp. line 46 n.

904. διαλείχειν: the insinuation is explained by *Eq.* 1034, where, in the sausage-seller's oracle, Cleon νύκτωρ τὰς λοπάδας καὶ τὰς νήσους διαλείχει.

905. κάθιζε: *Ach.* 123, but 59 κάθησο σίγα, the former meaning 'sit down,' the latter 'remain sitting.'

906. τήνδε: sc. φακῆν, cp. line 106 n. If κἀγώ is right, καί must draw a parallel between the counsel's action and the judge's. 'Let me on the other hand pour out and swill my porridge.' Soph. *Philoct.* 1042 εἴ τι κἄμ' οἰκτίρετε, *OC.* 53 ὅσ' οἶδα κἀγώ.

909. τὸ ῥυππαπαῖ: cp. *Ran.* 1072 καίτοι τότε γ' ἡνίκ' ἐγὼ 'ζων, | οὐκ ἠπίσταντ' ἀλλ' ἢ μᾶζαν μάξαι [so I suggest, viz. ΜΑΚCAI = ΚΑΛΕCAI of MSS.] καὶ ῥυππαπαῖ εἰπεῖν: mentioned here as constituting the kernel of the democracy; cp.

Arist. *Pol.* v. 3. 5 καὶ ὁ ναυτικὸς ὄχλος, γενόμενος αἷτιος τῆς περὶ Σαλαμῖνα νίκης, καὶ διὰ ταύτης τῆς ἡγεμονίας καὶ διὰ τὴν κατὰ θάλατταν δύναμιν τὴν δημοκρατίαν ἰσχυροτέραν ἐποίησεν, and Thuc. viii. 72. The sailors 'leavened the whole mass, strengthening the democratical sentiment, and protesting against all political inequalities' (Grote v. pp. 130-1). Hence ὁ θρανίτης λεῶς | ὁ σωσίπολις *Ach.* 162. For 'the go-ho-heave-ho's' cp. line 666 n. and *Ran.* 222 ὦ κοᾶξ κοᾶξ 'Mr. Quack.' Laches's conduct can be understood from line 836. He seems to have been another Marlborough.

911. κατεσικέλιζε, 'he made a Sicilian disappearance of'—an expressive verb fitting the occasion, and pregnant with bitter irony. It may have been a coinage of Aristophanes, like καταπελάσσονται *Ach.* 160 (cp. 'to dragoon'), which means 'will subdue by means of peltasts' (WGClark), cp. also Pherecr. 166 αἰεὶ ποθ' ἡμῖν ἐγκικλίκιζουσ' οἱ θεοί ('turn Turk with us,' cp. *Hamlet* III. ii. 287). If there was at this time a verb σικελίζειν 'to dance' (*Athen.* i. 22 c, cp. 'to canary to it with your feet,' *Love's Labour's Lost* III. i. 12), Aristophanes makes his usual etymological joke (cp. ἀνακογχυλιάζων line 589 n.), as κατασικελίζειν ought to mean 'to waste in dancing' (cp. Herod. vi. 129 ἀπωρχήσας τὸν γάμον) (vanL.). Schol. V's explanation 'takes the πυραμοῦς,' viz. ἐν τῇ σκότῳ δέ, ἐπειδὴ ἐν μέρει τῆς δύσεως ἡ Σικελία.

Verbs compounded with κατά, implying 'waste' or 'destruction,' are common, cp. κατακυβεῖν, καθιπποτροφεῖν, καταγιγαρτίζειν (*Ach.* 275), καταμισθοφορεῖν (*Eg.* 1352), κατατριακοντουτίζειν (1391), καταληπουργεῖν, καταραθυμεῖν, καταριστᾶν, καταμωραίνειν, καταληρεῖν (ἐνταῦθα κατελήρησε τὴν ἐξωμίδα *Eubul.* 54), καταφροντίζειν ('think away' *Nub.* 857), καταχορηγεῖν, κατεσθίειν (*Sobol. Synt.* p. 73).

916. προβάλλη: for the pres. of repetition, although each act precedes the action of the principal verb, cp. *Ach.* 835, *Eccl.* 415, *Vesp.* 816, 1057, 1231, 1263, 1515, *Sobol. Synt.* pp. 9, 27.

917. κοινῶ: Philocleon, sitting alone in his court, represents the courts, the ecclesia, the treasury, and the whole state. The dicasts were really the Athenian people, as every citizen over thirty years of age could sit on juries, if he wished, and so they could naturally be called τὸ κοινόν: cp. *Andoc. de Red.* 3 εἰ δὲ μὴ ταῦτ' ἡγούνται σφισί τε αὐτοῖς συμφέρειν καὶ τῷ ὑμετέρῳ κοινῷ, δυσμενεῖς ἂν τῇ πόλει εἶεν. The humour of this passage is largely due to the fact that the solitary jurymen speak

of himself as a court, and is so addressed in line 908 *ἄνδρες δικασταί*, 915 *ὕμᾱς*, 927 *κολάσατε*.

Bdelycleon, however, is not always able to keep up the illusion. As the trial progresses, the singular (lines 919, 936, 942, 957, 962-5) becomes more and more numerous, until in line 975, in a desperate attempt to return to his original standpoint, he becomes ungrammatical, *ἴθ' ἀντιβολῶ σ', οἰκτίρατ' αὐτόν, ὦ πάτερ*. In like manner, they are unable to preserve the illusion about the dogs. The Aexonean hound is called *ἀνὴρ* line 918, and still more comically line 923 *κυνῶν ἀπάντων ἄνδρα μονοφαγίστατον*.

'He did not give even the state a share' is, of course, ironical, as the state had a claim upon everything that Laches acquired in Sicily. The more natural expression would be 'the state did not give her generals a share of anything that their services had won for her.'

Many editors follow schol. V *τῷ κοινῷ ἀντὶ τοῦ τῷ κοινωνῷ*. But this is an unheard-of use, for Soph. *OT.* 240 and *Aj.* 267 *κοινὸς ἐν κοινοῖσι* are not parallel. It may be noted that *τῷ κοινῷ* was probably suggested to Aristophanes by *κυνί* in line 916, *τῷ κοινῷ ἐμοί* answering punctually to *ἐμοί τῷ κυνί*. There is the same kind of word-play in the proverb quoted by Callias l. 1 *κέρδος αἰσχύνης ἄμεινον· ἔλκε μοιχὸν εἰς μυχόν*. The *παρήχησις* is disguised for our ears through the Erasmian pronunciation of the diphthong *oi*, cp. line 772 n.

918. *θερμός*, 'he is a scorcher'; a perversion of the proverb *θερμότερος πυρός* ('rash as fire' *Othello* v. ii. 134), cp. *Eq.* 382, *Thesm.* 735, *Plut.* 415, Soph. *Trach.* 1046. *ὦ πολλὰ δὴ καὶ θερμά . . . μοχθήσας ἐγώ*, Aesch. *Sept.* 509 *ξυνεισβάς πλοῖον εὖσεβῆς ἀνὴρ | ναύταισι θερμοῖς*. And so in prose Antiphon *Tetr.* δ. 5 *ἐγὼ δὲ οὐδένα οὕτω θερμόν καὶ ἀνδρεῖον ἀνθρώπον εἶναι δοκῶ*.

920. *πρὶν ἂν γε*: the usual order, cp. *Ach.* 296, *Eq.* 961, *Eccl.* 770, 857, but *Ran.* 78, 845 *πρὶν γ' ἂν ἀποφήνω*, *Av.* 585 (Sobol. *Synt.* p. 142, Blaydes on *Ach.* 176 crit. n.). The aor. subj. with *πρὶν ἂν* is generally found after a fut. indic. or an universal present, as here, cp. *Ach.* 176, 230. The notion is distinctly conditional, = *μήπω*, as in *Andoc.* i. 7 *οὐχ οἶδν τε ὑμᾶς εἰδέναι πρὶν ἂν ἐμοῦ ἀκούσητε ἀπολογουμένου* (= *μήπω καὶ ἐμοῦ ἀκούσαντας*), Gildersl. *AJP.* ii. p. 467.

921. *αὐτὸ γάρ*, 'why, it is open, palpable'; *Eq.* 204, Eur. *Phoen.* 623 *αὐτὸ σημαίνει*. *αὐτό* = 'the facts of the case,' as in *Eq.* 330 *δηλὸς ἐστὶν αὐτόθεν*. Bekk. *Anecd.* p. 464. 8 *αὐτὸς βοᾷς ὁμοῖος ὢν τῷδε* (so Cobet *VL.* p. 259; MSS. *αὐτοβοᾷς*), a Comic perversion of the proverb in the text meaning *αὐτὸς*

σεαυτῷ μαρτυρεῖς. βοᾷ is doubtless a reference to some interjection (such as αὖ αὖ line 903) on the part of the dog; 'manifesta res est: ipsa enim latrat' (Holzinger *de verb. usu* p. 53).

922. 'Pray don't acquit this fellow: for he is by far the "loneatingest" man in all dog-land.' See crit. note.

ἕνα: ἀνὴρ εἰς is very common with a superlat., cp. Soph. OT. 1380 κάλλιστ' ἀνὴρ εἰς ἐν γε ταῖς Θήβαις τραφεῖς, Phil. 1344 Ἑλλήνων ἕνα | κριθέντ' ἄριστον, and Prof. Jebb's note on *Trach.* 460.

923. ἄνδρα: ἀνὴρ is often so added to an adj. or subst. redundantly (see line 269 n., *Eq.* 765, 873, 1208, *Plut.* 209) that Bdelycleon amusingly forgets its want of application here, as he is not speaking of a man but a dog; cp. *Ach.* 707 ἄνδρα πρεσβύτην ὑπ' ἀνδρὸς τοξότου κυκώμενον.

μονοφαγίστατον: Ameipsias 24 ἔρρ' ἐς κόρακας, μονοφάγε καὶ τοιχωρύχε, but in Plato Com. 207 μονοσιτεῖν = 'to eat once a day.' For the superlative cp. μισοπορπακίστατος *Pax* 662, λαγνίστατος, ἀρπαγίστατος, φενακίστατος, βλακίστατος, ὀσοφαγίστατος—all Comic formations (see Kühner-Blass *Gram.* i. p. 563).

The comic effect is like Doll's 'it is the foul-mouthed'st rogue in England' (*2 Henry IV* II. iv. 77).

924. 'The brute went coasting round and round the mortar, and snapped up all the rind of all the cities' (Rogers).

τὴν θυσίαν: the mortar is the island of Sicily, πόλεων the allied states, cp. lines 657, 670, *Ach.* 192, 636, 642, *Av.* 1425. So αἱ νῆσοι in *Eq.* 1319, *Pax* 297, 760 μέτοικοι καὶ ξένοι | καὶ νησιῶται (Gilbert *Staatsalt.* i. p. 392). σκῆρον: τὸ ῥυπῶδες τὸ ἐπὶ τῶν τυρῶν (schol. V); it is so explained by *Etym. M.* 718 init. φαμέν ἐπὶ τοῦ ῥύπου τοῦ σφόδρα ἐμμένοντος καὶ δυσεκπλύτου, cp. *Eupol.* 277 (quoted on line 1172).

926. 'Aye, but I have not enough even to mend my pitcher,' meaning σκῆρος (not σκῆρον 'the rind' of cheese) in the sense of 'plaster of Paris' (λατύπη schol. V). For δέ γε cp. line 94 n. Here it means 'yes, but' in a repartee. For the infin. cp. *Plut.* 556 εἰ φεισάμενος καὶ μοχθήσας καταλείψει μηδὲ ταφῆναι.

928. A perversion of the proverb ἐριθακοὺς ['robins'] δὴ οὐ τρέφει λόχμη μία, on which see Rogers's note and Thompson's *Glossary of Greek Birds* sub voc. Schol. V quotes a similar proverb εἰς οἶκος οὐ δύναται τρέφειν τοὺς δύο κύνας.

929. διὰ κενῆς ἄλλως: for the redundancy cp. *Thesm.* 830

ἐν δίκη . . δικάως, *Ran.* 733 εἰκῇ ῥαδίως, *Plato Com.* 174. 21 μάτην . . διὰ κενῆς, *Anaxilas* 27 ἀεὶ κατ' ἐνιαυτόν, *Alcaeus Com.* 10 σχεδόν τι μῆνας ἔγγυς τρεῖς ὅλους (*Bachm. Conj.* p. 153). It is not necessary to supply a subst. with κενῆς (cp. line 398 n.). Certainly *Macar.* iii. 34 λείπει κώπης· οἱ δὲ νευρᾶς τόξου is not very satisfactory.

930. κεκλάγξομαι : cp. κεκράξομαι (*Kühner-Blass Gram.* ii. p. 459).

933. κλεπτόν, 'what a thief it is!' A conversational periphrasis, *Ran.* 1278, *Ach.* 150, *Eq.* 1219, *Lys.* 83, 1031 μέγα χρήμα τῆς ἐμπίδος. There is usually an artic. with the gen., but not invariably, cp. *Ach.* 150 ὅσον τὸ χρήμα παρνόπων, *Frg.* 67 ὦ Ζεῦ, τὸ χρήμα τῆς νεολαίας ὡς καλόν, *Soph. Frg.* 369 σὺς μέγιστον χρήμα. So *Ach.* 837 τὸ πρᾶγμα τοῦ βουλευματος, *Alexis* 179 πρᾶγμα δ' ἐστὶ μοι μέγα | φρέατος (where Kock, needlessly, prefers Bergk's χρήμα, cp. *Eubul.* 116. 10 Πηνελόπη μέγα πρᾶγμα 'a treasure'). χρήμα is similarly used in *Theocr.* xv. 83 σοφόν τοι χρήμ' ὠνθρωπος, *Telecl.* 1. 15 οἱ δ' ἄνθρωποι πίονες ἦσαν τότε καὶ μέγα χρήμα γιγάντων. This construction is imitated by *Plaut. Amph.* 627 *satin parva res est voluptatum*, *Merc.* 743 *satis scitum filium mulieris*. It is not uncommon in *Euripides* (*Andr.* 957 σοφόν τι χρήμα τοῦ διδάξαντος 'a wonder of wisdom was he who taught,' *Phoen.* 198 φιλόσογον δὲ χρήμα θηλειῶν ἔφυ, cp. *Blaydes* on *Ach.* 88), and was much affected by the Atticists, e.g. *Aristeid.* 494. 556 ἦν δὲ καὶ τὸ χρήμα τῆς εὐωδίας θαυμαστόν (*Schmid Att.* ii. p. 166).

οὐ καὶ σοί : *Philocleon* had as much confidence in the cock, as *Launce* had in his dog : 'Ask my dog : if he say aye, it will ; if he say no, it will ; if he shake his tail and say nothing, it will' (*Two Gent. of Ver.* II. v. 36).

935. ὁ θεσμοθέτης : cp. *Blaydes* on *Ach.* 54 οἱ τοξόται 'police!' It is generally believed that in this idiom the word must begin the sentence (see vBamberg *Exerc. crit. in Aristoph. Plut. novae* p. 2), but cp. *Eccl.* 833 φέρε σὺ τἀνάφορον ὁ παῖς. For the omission of τις with δότω see *Crit. App.* The Thesmothetae acted as εἰσαγωγεῖς (*Gilbert Staatsalt.* i. p. 210) in general, but they had special authority in certain cases, cp. <*Arist.*> *Ath. Pol.* 59, *Pollux* viii. 87, 88, schol. *Aeschin.* i. 16 οἱ θεσμοθέται ἄλλα μὲν ποιοῦσι κοινῇ, ἰδίᾳ δὲ πότε δεῖ δικάζειν τὰ δικαστήρια καὶ τὰς εἰσαγγελίας εἰσάγειν εἰς τὸν δῆμον καὶ τὰς χειροτονίας καὶ τὰς προβολὰς εἰσάγουσι καὶ τὰς τῶν παρανόμων γραφὰς καὶ ἕτερα. So too εἰσάγειν τὰς εὐθύνας τῶν στρατηγῶν *Gilbert op. cit.* i. p. 243. For the origin of the

name see Sandys on <Arist.> *Ath. Pol.* p. 8. They presided in the *δικαστήρια*: hence the *Ἡλιαία* was called *ἡ Ἡλιαία ἡ τῶν θεσμοθετῶν* (cp. vWilam. *aus Kydathen.* p. 90, Gilbert *op. cit.* i. p. 374, Fränkel *Geschworenenger.* p. 74).

ἀμίδα: cp. *Ran.* 543. Sitting in court is to be a prolonged symposium, cp. *Eupol.* 351. 5. A. εἶεν· τίς εἶπεν “ἀμίδα παῖ” *πρῶτος μεταξύ πίνων*; B. *Παλαμηδικόν γε τοῦτο τοῦξεύρημα καὶ σοφόν σου.*

937. **παρεῖναι**: for the infin. in a proclamation cp. line 386 n.

938. **ἑσχάρα**, a portable brazier on four legs (Ross inscr. 352 *ἑσχάραν τετράποδον*); cp. *Frg.* 7, *Ach.* 888, Strattis 55.

939. ‘And all the other utensils that have been sub-poenaed.’

τὰ σκεύη: for the repetition of the article cp. *Nub.* 1427 *τᾶλλα τὰ βότα ταυτί*, *Ecel.* 914, *Plut.* 996 seq., *Plato Apol.* 30 B. Rogers refers to the amusing scene in *Lucian Cataplūs* 27, where the ‘lamp’ and ‘bedstead’ of Megapenthes are his accusers, cp. *προσκάλει μοι, ὦ Ἑρμῇ, τὸν λύχνον αὐτοῦ καὶ τὴν κλίνην*—a passage that proves the justice of Dobree’s emendation *προσκεκλημένα* here.

942. ‘On the other hand (αὖ), you are not going to cease being surly, are you, and that too towards defendants, but you cling to them with your teeth?’

For αὖ cp. *Eq.* 336 *οὐκ αὖ μ’ ἐάσεις*; *Thesm.* 852 *τί αὖ σὺ κυρκανῶς*; Here there is no request but a simple question; otherwise *ἔχει* would be impossible after the fut. *παύσει*.

945. **οὗτός γε**: *γε* continually emphasises the demonstr. pronoun, e.g. line 446 *τούτοις γε*, 1164 *τοῦτόν γε*, 1502 *οὗτός γε*. So Cobet’s *ἔοικεν οὗτος* is quite unnecessary, cp. the similar line 953 *κλέπτῃς μὲν οὖν οὗτός γε καὶ ξυνωμότης*.

946. **οὐκ, ἀλλά**, ‘not quite so, but’ denies not absolutely, but with a limitation, cp. *Blaydes* on *Pax* 850, and line 77 n.

947. **καί** introduces a special example.

Θουκυδίδης: the son of Melesias (*Grote* v. p. 279), who was the leader of the aristocratic party after Cimon’s death (449 B.C.) until his ostracism in 444 B.C. Many editors follow schol. V *ὥσπερ ἐγκατεχομένην ἔσχε τὴν γλῶτταν, καὶ οὕτω κατεδικάσθη εἰτα ἐξωστρακίσθη* in referring the present incident to the occasion of his ostracism. But ostracism was the penalty for an adverse vote in the *Ecclesia*, not in the law-courts, and there is no evidence that Thucydides was actually put on his

trial in 444 B.C. I have no doubt that Aristophanes refers here to the scene so graphically described in *Ach.* 702 seqq. τῷ γὰρ εἰκὸς ἄνδρα κυφόν, ἡλίκον Θουκυδίδην, | ἐξολέσθαι συμπλακέντα τῇ Σκυθῶν ἐρημίᾳ, | τῷδε τῷ Κηφισοδήμῳ, τῷ λάλῳ ξυνηγόρῳ; | ὥστ' ἐγὼ μὲν ἡλέησα κάπεμορξάμην ἰδὼν | ἄνδρα πρεσβύτην ὑπ' ἀνδρὸς τοξότου κυκώμενον, | ὃς μὰ τὴν Δήμητρ', ἐκεῖνος ἦν ἱκ' ἦν Θουκυδίδης, | . . κατεπάλαισεν ἂν μὲν πρῶτον Εὐάθλους δέκα κτλ. It is probable that Thucydides returned to Athens when his period of exile was completed (in 434 B.C.), and, in his old age, was subjected to a trial, on the accusation of Euathlus. The scholiasts in V are in some doubt as to the identity of this Thucydides since there were four men of that name. Indeed, Marcellinus says that there were Θουκυδίδαι πολλοί. It is, however, certain that he was not the historian, and probable that he was not the general in the Samian war (Grote v. p. 291). vanLeeuwen shows from Plut. *Pericles* 8 (Thucydides was asked πότερον αὐτὸς ἢ Περικλῆς παλαίει βέλτιον; "ὅταν" εἶπεν "ἐγὼ καταβάλω παλαίων, ἐκεῖνος ἀντιλέγων ὡς οὐ πέπτωκε νικᾷ καὶ μεταπίθει τοὺς ὀρώντας") and Plato *Meno* 94 c (Θουκυδίδης δύο νιεῖς ἔθρεψε, Μελησίαν καὶ Στέφανον, καὶ τούτους ἐπαίδευσεν τά τε ἄλλα εὖ καὶ ἐπάλαισαν κάλλιστα Ἀθηναίων) that κατεπάλαισεν in the *Acharneis* must allude to the son of Melesias, and that it is much more than a mere metaphor.

948. ἀπόπληκτος, 'his jaws became apoplexed.' ἀπόπληκτος does not mean 'struck dumb' (Blaydes), as ἀπόπληκτος τὸ σκέλος (Hippocr.) shows, and the note of schol. V δέον εἰπεῖν τὴν γλῶσσαν is only an illustration of a grammarian's tendency to whittle down all strong expressions. A proverbial description of such an one was γαλῆν καταπέπωκεν. *Frg.* 664. The apposition to ὅπερ is idiomatic. Blaydes quotes Thuc. vi. 11, 91. 4 εἰ μὴ ποιήσετε τάδε ἐν τάχει, στρατιὰν . . πέμψετε, v. 6.

949. πάρεχ' ἐκποδών, 'by your leave'; cp. line 1326. According to schol. V λακτίσας τὸν κύνα, φησὶν; ἀναχώρει.

950. 'When a dog has got a bad name, it is a difficult thing to say a word in his defence.'

955. οἷός τε = καὶ οἷος. The absence of a connecting particle is fatal to the view that οἷός τε mean 'is able to.' Besides, the latter sense is not so suitable. οἷος is used of *disposition*, οἷός τε of *position* merely (Gildersl. *AJP.* vii. p. 165), and it is the good disposition of the defendant that his counsel would, most naturally, insist upon in a trial such as the present. Besides, the omission of ἔστι is rare in the personal construction; *Eq.* 343 ὅτι ἡ λέγειν οἷός τε κάγῳ καὶ καρυκοποιεῖν and *Lys.* 719 are

the only instances of the 1st person : for the 3rd cp. *Thesm.* 178.

956. τί οὖν : this hiatus is found after τί generally in trimeters (except *Lys.* 350, *Ran.* 438, *Ach.* 284, 359), before ἐστίν line 37, ἦν 183, εἶπε *Ecel.* 436 (*Ludwig de enunt. interrog.* p. 29) ; cp. line 805 n.

957. So in *Theophr.* *Char.* iv 'the boor' is ἀπὸ τὸν κῖνα προσκαλεσάμενος καὶ ἐπιβαλλόμενος τοῦ ῥύγχους εἰπεῖν· οὗτος φυλάττει τὸ χωρίον καὶ τὴν οἰκίαν.

θύραν seems to be a play on τυρόν in the preceding line (*Holzinger de verb. lusu* p. 27).

959. καθαρίζειν : he is a blunt soldier. A perfectly accurate description of an Aexonean ; cp. line 895 n. καθαρίζειν γὰρ οὐκ ἐπίσταται is a malicious perversion of the usual excuse of cultured men, who wish to justify their adoption of evil courses, viz. *Ar.* 1432 τί γὰρ πάθω ; σκάπτειν γὰρ οὐκ ἐπίσταμαι. There is a similar perversion in *Erg.* 221 ὅστις αὐλοῖς καὶ λύραισι κατατέτριμμαι χρώμενος | εἰτά με σκάπτειν κελεύεις, viz. 'I am worn out, not with the labours of the field, but with "Wein, Weib und Gesang."' Of course, the boorish Laches could not urge this excuse. Unlike the other well-bred thieves, he could only say 'I thief, because I know no better.' Schol. V thinks the original proverb was πεζῇ βαδίζω, νεῖν γὰρ οὐκ ἐπίσταμαι. There were three departments in ordinary Greek education, viz. γράμματα (reading and writing), μουσική and γυμναστική : *Arist. Pol.* 1337 b 23 ἔστι δὲ τέτταρα σχεδὸν ἃ παιδεύειν εἰώθασι· γράμματα καὶ γυμναστικὴν καὶ μουσικὴν καὶ τέταρτον ἔνιοι γραφικὴν [painting]· τὴν μὲν γραμματικὴν καὶ γραφικὴν ὡς χρησίμους πρὸς τὸν βίον οὕσας καὶ πολυχρήστους, τὴν δὲ γυμναστικὴν ὡς συντείνουσιν πρὸς ἀνδρίαν . . , 1338 a 17 δοκεῖ δὲ καὶ γραφικὴ χρήσιμος εἶναι πρὸς τὸ κρίνειν τὰ τῶν τεχνιτῶν ἔργα κάλλιον. Of course, μουσική is also used in a wider sense, including everything that goes to form culture ; cp. *Eg.* 188 ἀλλ' ὦγάθ' οὐδὲ μουσικὴν ἐπίσταμαι | πλὴν γραμμάτων, καὶ ταῦτα μέντοι κακὰ κακῶς. In *Nub.* 964 βαδίζειν . . . εἰς κιθαριστοῦ means 'to go to school.'

960. ἐβουλόμην : *Ecel.* 151. The ἄν, which is normal, is omitted in *Ran.* 866 ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε (*Meineke's* ἐβουλόμην μὲν ἄν οὐκ is not metrical) on the analogy of χρῆν.

961. ἵνα : in such constructions the leading clause is either an *unfulfilled wish* or *unreal condition*, or ἔδει, ἐχρῆν etc. The subj. and opt. are also found, but with a difference. The indic. is used when the final clause is the main thing, and the

leading clause is only a means to an end; the subj. or opt. when the *motive* of the action, and not the failure of the end, is kept in view. The expressions are not interchangeable: *Ecccl.* 151 ἐβουλόμην μὲν ἕτερον ἂν τῶν ἡθάδων | λέγειν τὰ βέλτισθ' ἔν' ἐκαθήμην ἡσυχος. Here the subj. could not be substituted; *Isaeus* iii. 28 δῆλον ὅτι κὰν ἀργύριον πολλῶ μᾶλλον ὁ ἐγγυῶν διωμολογήσατο ἔχειν αὐτὸν ἐπὶ τῇ γυναικὶ ἵνα μὴ ἐπ' ἐκείνῳ γένοιτο ῥαδίως ἀπαλλάττεσθαι ὁπότε βούλοιτο τῆς γυναικός. The action here is prospective: 'he ought to have killed the tyrant, not to avenge himself, but to save his country' (*Gildersl. AJP.* vi. p. 69). The indic. here, though regular, is strange in principle, as it follows the imperf. as if it were really a past tense, and not a present in sense. This use of the imperf. as a virtual present is not so uncommon as is generally supposed: *Nub.* 680 ἐκείνο δ' ἦν ἂν καρδόπη 'this would be καρδόπη.' So in *Thesm.* 832-6 the opt. of indefinite frequency refers not to the past, but to the present, or even to the future: χρῆν γὰρ ἡμῶν εἰ τέκοι τις ἄνδρα χρηστὸν τῇ πόλει . . λαμβάνειν τίμην τινα . . (*Sobol. Synt.* p. 76). The final particle after past time is generally ἵνα (41 instances in Attic Greek), but ὅπως (9 times), ὥς (6 times in the poets and Xenophon) also occur. The tense is usually the imperf. (40 times), but the aor. is found 12 times, and the pluperf. 3 times. In Aristophanes the construction is rather rare, ἵνα being found 3 times (imperf. twice, aor. once), and ὅπως once (imperf.).

κακουργῶν: generally used of chicanery of this kind, e.g. in the celebrated character of Cleon, *Thuc.* v. 16 γενομένης ἡσυχίας καταφανέστερος νομίζων ἂν εἶναι κακουργῶν καὶ ἀπιστότερος διαβάλλων: also *id.* i. 37, vi. 38.

ἐνέγραφε: ὥς γραπτὸν δεδοκός λόγον τοῦ ἀπολογουμένου κυνός (*schol. R.*). This note has misled all the commentators. Philocleon means 'I wish he had never learned to write, that he might not have sent in doctored (ἡμῖν = 'to our loss') accounts.' ἐγγράφειν is used as in *Dem.* 762. 14 τηλικούτο τοίνυν ἐφρόνησεν οὗτος, ὥς ἄρ' οὐδ' δίκην οὐδεμίαν δώσων ὥστε μόνος τῶν συναρχόντων ὄντων κοινῇ τὸν λόγον ἐγγράφαι μετ' Ἀνδροτίωνος ἐτόλμησεν, *Aeschin. Ctes.* 20 ἐγγράφειν πρὸς τοὺς λογιστὰς ὁ νόμος κελεύει λόγον καὶ εὐθύνας διδόναι, *Lysias* xxx. 5. It had long ago been rightly explained by Schömann (*Opusc. Acad.* i. p. 195) 'λόγον ἐγγράφαι hoc est perscriptam rationem ad eos quibus ea examinanda est deferre.' The present trial is a στρατηγῶν εὐθυνα, under the presidency of a Thesmothete, with special reference to Laches's defalcations, especially of the money due to the fleet (lines 909, 917).

Laches was general in 427-6 B.C. (cp. line 240 n.). It would appear from this passage that on his return to Athens he had to submit to an εὔθυνα, the προστάτης τοῦ δήμου (Cleon) conducting the prosecution as ξυνήγορος, even as Pericles was the prosecutor at the εὔθυνα of Cimon (vWilam. *Arist. u. Athen* ii. p. 245). The guilt of Laches was notorious: many years afterwards Demosthenes (740. 9) reproached Melanopus with the guilt of his father, saying that Laches was a public peculator, and utterly unlike an ἀνὴρ χρηστὸς καὶ φιλόπολις (cp. Gilbert *Beiträge* pp. 145 seq.). For the difference between λόγον δοῦναι (viz. of the administration of public funds, before the λογισταί) and εὔθυναν δοῦναι (viz. of the general administration of a public office, before the εὔθυνοι) see <Arist.> *Ath. Pol.* 48. 3-5, 54. 2, vWilam. *op. cit.* ii. pp. 231-50, and Gilbert *Staatsalt.* i. pp. 214, 243. The εὔθυνα στρατηγῶν seems to have differed from both, as it was not exacted at stated times, and was tried before a Thesmothete, not the εὔθυνοι.

962. ὦ δαιμόνιε: such an address (also ὦ μακάριε, ὦ θαυμάσιε) takes its colour from the tone of the speaker; cp. *Ran.* 44.

963. μέγα, 'in a loud voice,')(*Pax* 660 ἡ δ' ἀλλὰ πρὸς σέ μικρὸν εἰπάτω μόνον, cp. Herond. iii. 35 ἦν δὲ δὴ τι καὶ μέζον | γρύξαι θέλωμεν.

964. ταμιεύουσα: on the ταμίαι of the στρατηγοί, and their many opportunities for peculation, see TBergk *Rh. Mus.* xxxix. p. 610. They did not form a regular Board, as there was no standing army, but a ταμίας was assigned to each general on the sending out of an expedition; e.g. Hegesander accompanied Timomachus in Ol. 104. 4 to the Hellespont, Aeschin. *Tim.* 56 ἔτυχε δὲ τότε συμπλεύσας εἰς Ἑλλάσποντον ταμίας Τιμομάχῳ τῷ Ἀχαρνεί τῷ στρατηγήσαντι. It seems to have been an office much sought after, as Hegesander was a rich man and an orator. He succeeded in securing 80 minae, for which his commander was put to death. From this it can be inferred that even if the defalcations in Sicily were due to the ταμίας, the general, Laches, was responsible. The ταμίας here cannot be the steward of the private house (like the Paphlagonian in *Eq.* 947) as is shown by τοῖς στρατιώταις.

967. αἰδοῦ: see Crit. App.

968. τραχήλια = τὰ ἀποβαλλόμενα τῶν ὄψων (schol. V). Labes, the poor patient dog, is satisfied with 'the fragments,

scraps, the bits and greasy relics,' *μειλίγματα θυμοῦ*, tossed to him from his master's table.

970. *οἶος*, 'but the other—Cleon—such is his disposition—only lurks at home.' This is the only possible translation, if *οἰκουρός* is right (see crit. n.). Mr. Graves compares Plato *Euthyphron* 1 D *οἶον τετανότριχα*, Dem. 23. 6 *οἶος ἔμπειρος πολέμου*, but this construction would require *ἔστιν οἶος οἰκουρός*, and, furthermore, yields a weaker sense, 'rather a stay-at-home.'

οἰκουρός is properly used of a 'watch-dog,' the 'house-keeper' of *Macbeth* III. i. 97; cp. Soph. *Philoct.* 868 *τό τ' ἐλπιδῶν | ἄπιστον οἰκούρημα* 'friendly watchers undreamed of by my hopes' (Jebb). So the snake guarding the Erechtheion was regularly called *οἰκουρός ὄφις* (*Lys.* 759); but here *οἰκουρός*, being used of a man, means the opposite of a soldier. So Thucydides, the son of Melesias, was said *οἰκουρεῖν ἐν ἄστει*, not being a soldier like Pericles (Plutarch) and Aegisthus in Aesch. *Agam.* 1223 *λέοντ' ἀναλκιν ἐν λέχει στρωφώμενον | οἰκουρόν, οἶμοι, τῷ μολόντι δεσπότη*. A significant passage is Eur. *Heracl.* 700 *αἰσχρὸν γὰρ οἰκούρημα γίγνεται τόδε, | τοὺς μὲν μάχεσθαι, τοὺς δὲ δειλίᾳ μένειν*.

972. *τὸ μέρος*, 'his usual share.'

973. 'Faugh! what the plague! I am growing soft somehow; a certain weakness masters me, and I begin to yield.'

μαλάττομαι: cp. Soph. *Aj.* 594. In *Eg.* 389 *ἐὰν νυνὶ μαλάξης αὐτόν* there is a reference to Cleon's trade; 'take the stiffening out of him.' Rogers refers aptly to Scott's *Ivanhoe* xxxviii '[Lucas Beaumanoir] crossed himself twice, as doubting whence arose the unwonted softening of a heart which on such occasions used to resemble in hardness the steel of his sword.'

974. *κακόν*: if this word is right, cp. Herond. iii. 42 *τί μιν δοκεῖς τὰ σπλάγχνα τῆς κακῆς [timidae] πάσχειν*; Eur. *Med.* 1051 *ἀλλὰ τῆς ἐμῆς κάκῆς | τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενός*.

περιβαίνει of a feeling that masters one. Eur. *Suppl.* 609 *τόδε μοι τὸ θράσος ἀμφιβαίνει*, Aesch. *Sept.* 819 *κακόν με καρδίαν τι περιπίτνει κρύος*.

975. *οἰκτίρατε*: the plural bears a superficial resemblance to *Ran.* 1478 *χωρεῖτε τοίνυν, ὦ Διόνυσ', εἴσω*, but the explanation there is that Dionysus alone is addressed as being the more important, cp. also *Ach.* 259, *Lys.* 1166.

976. ποῦ: cp. *Lysias* xx. 34 καίτοι ὀρώμεν γ' ὑμᾶς, ὦ ἄνδρες δικασταί, ἐάν τις παῖδας αὐτοῦ ἀναβιβασάμενος κλαίῃ καὶ δλοφύρηται, τοὺς τε παῖδας καὶ αὐτὸν εἰ ἀτιμωθήσονται ἐλεοῦντας, καὶ ἀφιέντας τὰς τῶν πατέρων ἀμαρτίας διὰ τοὺς παῖδας οὓς οὐπω ἴστε εἴτε ἀγαθοὶ εἴτε κακοὶ ἡβήσαντες γενήσονται.

979. κατάβα: *Ran.* 35. Similar forms are ἐπίστα, ἀνάβα, μετάβα, διάβα (cp. Kühner-Blass *Gram.* ii. p. 45). Blaydes quotes *Diog.* I. ii. 5. 20 φησὶν . . Πλάτωνα ἀναβῆναι ἐπὶ τὸ βῆμα καὶ εἰπεῖν, Νεώτατος ὢν, ὦ ἄνδρες Ἀθηναῖοι, τῶν ἐπὶ τὸ βῆμα ἀναβάντων . . τοὺς δὲ δικαστὰς ἐκβοῆσαι, κατάβα, κατάβα. This is the only place in Aristophanes where there are 5 anapaests in one line. He admitted 4—in feet 1, 2, 3, 5 in *Lys.* 864; in feet 1, 2, 4, 5 in *Plut.* 815. There are 59 instances of 3 anapaests in Aristophanes, generally in feet 1, 2, 4, but never in feet 1, 3, 5; that is to say, of the three anapaests two must be continuous (*Bachm. Conj.* p. 105). There are only 3 instances of 3 anapaests in feet 1, 2, 3, viz. *Av.* 108, *Ach.* 536, *Lys.* 864 (see *Introd.* p. xxxvi. n. 3).

980. δῆ is not found after any other adj. in Aristophanes except ὁμοίαν δῆ (*Thesm.* 909, which is a quotation from Euripides) and in line 1064 (a quotation).

981. ἀτὰρ ὅμως: not found elsewhere, but ἀλλ' ὅμως occur *Ran.* 43, Plato *Phaedo* 68 E, 69 A.

982. 'A pox o' this swilling. It is an evil thing.'

τὸ ῥοφεῖν: for the lengthening of the vowel before ρ cp. line 1066 n.

983. ἐπεδάκρυσσα: if ἀπεδάκρυσσα is right, it must mean 'I wept away my resolution'; cp. *King John* iv. i. 35 'I must be brief, lest resolution drop Out at mine eyes in tender womanish tears': but ἐπεδάκρυσσα is simpler, 'I burst into tears, for no other reason, I guess, than because I had taken too much—broth.' And so schol. R takes it, viz. ἀντὶ τοῦ κατὰ γνώμην ἐμήν: cp. *Ecccl.* 349, *Pax* 232, *Cratin.* 235 σκῆψιν μὲν Χείρωνες ἐλήλυμεν 'we have come in the character of Chirons.' According to schol. V the tears were due to eating τὴν φακὴν ἀβουλήτως, θερμῆς οὔσης αὐτῆς.

984. ἀλλ' ἦ: cp. *Eq.* 780, *Lys.* 427, 749, *Pax* 476, *Ran.* 227, etc., and Blaydes on *Eq.* 1397. A good prose construction corresponding to εἰ μὴ which is common in Tragic verse, e.g. *Aesch. Agam.* 1134 οὐδὲν ποτ' εἰ μὴ ξυνθανομένην, but rare in Comedy, cp. *Ach.* 684. οὐδὲν ἀλλ' ἦ are used adverbially in the sense of 'merely'; Plato *Theact.* 167 E μηδὲν ἀλλ' ἦ ἀδικοῦντα ἐν λόγοις διατελεῖν, <*Dem.*> 1043. 13 οὐδὲν ἀλλ' ἦ

βουλόμενος δοκεῖν. Sometimes ἄλλο is added, Plato *Phaedo* 97 D οὐδὲν ἄλλο . . ἄλλ' ἤ. In the latter case Aristophanes would write εἰ μὴ, cp. *Eq.* 1106 μηδὲν ἄλλ' εἰ μὴ 'σθιε. After a question 'merely' is τί δ' ἄλλο γ' ἤ . . ; cp. *Nub.* 1495 ὃ τι ποιῶ; τί δ' ἄλλο γ' ἤ | διαλεπτολογοῦμαι; *Ecccl.* 771.

986. ἐπὶ τὰ βελτίω, 'turn to better courses'; *Nub.* 589, 594, *Ecccl.* 475, *Vesp.* 1455 ἐπὶ τὸ τρυφῶν.

987. The note in schol. R is unusually valuable: δύο γὰρ ἀμφορεῖς εἰσὶν ὧν ὁ μὲν κύριος λεγόμενος χαλκοῦς εἰς ὃν τὴν κυρίαν ['deciding'] ψῆφον καθίσταν οἱ δικασταί, ἢ καταδικάζοντες ἢ ἀπολύοντες· ὁ δὲ ἕτερος ξύλινος, εἰς ὃν τὰς ἀκύρους ['that did not affect the verdict'] καθίσταν. ὁπότε δὲ πάντες διεψηφίσαντο διηριθμοῦντο αἱ ψῆφοι, καὶ κατεδίκάζον μὲν αἱ τετρυπημέναι [ψῆφοι], ἀπέλυνον δὲ αἱ πλήρεις. δείται οὖν αὐτοῦ ἵνα τὴν τετρυπημένην εἰς τὸν ὕστερον τὸν ἄκυρον καταθῇ καὶ ἀπολύσῃ τὸν ἀπολογούμενον. Representations of these ψῆφοι will be found in Sandys's *Ath. Pol.* frontispiece. The note of the scholiast is true but only of the succeeding century (see Gilbert *Staatsalt.* i. p. 386). In the 5th century only one ψῆφος was given to each juryman, at least in private suits, and this vote was placed in the πρότερος or ὕστερος καδίσκος according as the voter thought the defendant guilty or innocent. These καδίσκοι were called ὁ ἀπολλύς and ὁ ἀπολύων respectively (cp. *Phryn.* 32 ἰδοῦ, δέχου τὴν ψῆφον· ὁ καδίσκος δέ σοι | ὁ μὲν ἀπολύων οὗτος, ὁ δ' ἀπολλύς ὁδὶ). It is obvious that according to this system, the voting must have been open. Szanto (*Wiener Studien* iii. p. 28) has suggested that the secret voting which is spoken of in our authorities, was confined to public processes. If this be so, it is difficult to understand how secrecy was attained. It has been suggested that in such cases each juryman received two votes (distinguished by their colour), or that 'each dicast had, besides his ψῆφος, some other token to put in the second box' (Lipsius). But there is no evidence of double voting, and Lipsius's alternative seems somewhat absurd. The chief evidence for secret voting is the complaint of Lysias against the Thirty Tyrants (xiii. 37), viz. οἱ μὲν τριάκοντα γὰρ ἐκάθηντο ἐπὶ τῶν βάθρων, οὗ νῦν οἱ πρυτάνεις καθίζονται· δύο δὲ τράπεζαι ἐν τῷ πρόσθεν τῶν τριάκοντα ἐκείσθην· τὴν δὲ ψῆφον οὐκ εἰς καδίσκους ἀλλὰ φανεράν ἐπὶ τὰς τραπέζας ταύτας ἔδει τίθεσθαι, τὴν μὲν ἐπὶ τὴν πρώτην, τὴν δὲ καθαιρούσαν ['condemning'] ἐπὶ τὴν ὑστέραν· ὥστ' ἐκ τίνος τρόπου ἔμελλέ τις αὐτῶν σωθῆσθαι; but it is more probable that these were the πλήρεις καὶ τετρυπημέναι ψῆφοι of a later time (see Hermann-Thumser *Staatsalt.* p. 581 nn. 1, 2, 3).

988. *μύσας*, 'shut your eyes, and slip along, and let it go.' Bdelycleon speaks as if the *καθαιρούσα ψῆφος* was an explosive bomb that was to be let drop into the urn with as little delay as possible. The sense of *μύσας* is exactly paralleled by 'winking leap'd into destruction' 2 *Henry IV* i. iii. 33, and Antiphan. 3 *ὄλην μύσας ἔκπινε*. But in Plato *Gorg.* 480 c *παρέχειν μύσαντα καὶ ἀνδρείως ὥσπερ τέμνειν καὶ κάειν ἰατρῷ* it expresses patience, as in the phrase *μύσας φέρειν* 'to grin and bear,' Menander *Frg.* 654 *φέρειν | μύσαντα πολλὴν προῖκα καὶ γυναῖκα δεῖ*. So *μυσοκαρφί* 'with eyes shut' Cratin. 267. *μύειν* is said of the lips, or of any other opening, but in the aor. it is restricted to the eyes.

989. *κιθαρίζειν*: like the defendant, I can only say, 'a poor man must live,' and I know no other way of earning a livelihood.

990. *τὴν ταχίστην*: cp. line 398 n.

993. *πῶς ἄρα*: in his triumph, Philocleon imitates Tragedy; 'how has the combat sped?' As usual he speaks as the Court; cp. Eur. *El.* 751 *πῶς ἀγῶνος ἤκομεν*; Aesch. *Eum.* 748 *πῶς ἀγῶν κριθήσεται*;

994. *δείξειν*, 'time will tell' sc. *τὸ ἔργον αὐτό*, *Lys.* 375 *τοῦργον τάχ' αὐτὸ δείξει*, Plato *Prot.* 324 A *αὐτὸ σε διδάξει* (= 'the event'), Eur. *Bacch.* 976 *τᾶλλα δ' αὐτὸ σημαίνει*. *αὐτό* is omitted, as here, in Dem. 24. 1 *δοκεῖ δ' ἔμοιγε δείξειν οὐκ εἰς μακρὰν*. The phrase is slightly different in Plato *Prot.* 329 B *αὐτὸ δηλοῖ* and *Critias* 108 C *αὐτὸ σοι τάχα δηλώσει*.

995. *ποῦ 'σθ' ὕδωρ*; with *ποῦ* the article is generally omitted, cp. *Ar.* 1021 *ποῦ πρόξενος*; *Lys.* 441 *ποῦ 'στιν ἕτερος τοξότης*; 445. *Lys.* 184 *ποῦ 'σθ' ἡ Σκύθαινα*; is only an apparent exception, as *Σκύθαινα* is an adj.

996. *ἔπαιρε*, 'coragio, father!' Still Tragic; Eur. *Andr.* 1076 *ᾄ ᾄ, τί δράσεις, ὦ γεραιέ; μὴ πέσης | ἔπαιρε σαυτὸν*. IHH. *οὐδέν εἰμ' ἀπωλόμην*, *Alc.* 250.

997. 'Has he veritably escaped?'

ὄντως: a word that dates from the age of the Sophists. Probably it was coined by Gorgias or Anaxagoras. It is found first in Antiphon *Tetr.* i. β 10 *εἰκότως ὄντως δὲ μὴ ἀπέκτεινα τὸν ἄνδρα*. It is not used by Thucydides, but it occurs in Soph. *Frg.* (*Phaedra*) 620, at least such is Gesner's reading, and occasionally in Euripides, e.g. *HF.* 610, 1345, *Ion* 222. It is found 15 times in Aristophanes, and, as 8 of these instances are from the *Plutus*, it is probable that

the word was only gradually coming into use. This is the reason that it is not found in *Acharneis* or *Equites* (177 is a doubtful instance), nor in Euripides's *Alcestes*, *Medea*, or *Hippolytus*. The instance in Herod. vii. 143 (an emendation of Reiske) is not an argument against the late origin of *ὄντως*, as that book was probably written during the Archidamian War. A note on this word is required, as it has been strangely neglected by the lexicons, e.g. it is recognised but once in Dindorf (*Frg.* 493 D), and *Nub.* 86 is the only instance quoted by Dunbar (see vWilam. *Herakl.* ii. p. 163, Bachm. *Conj.* p. 9, *Phil.* xlvii. pp. 187-9, Teuffel-Kähler *Nub.* 326 append., Momms. *Beiträge* pp. 664-7). Probably the word was 'affectations,' and so is in harmony with the Tragic tone of Philocleon's exclamations.

οὐδέν εἰμ' ἄρα : this was lofty, 'my heart is fracted' 'I am sped.'

999. ξυνείσομαι, 'how shall I bear this stain upon my conscience, the acquittal of a man upon his trial?'

1000. πείσομαι : the answer is given in line 159.

1001. πολυτίμητοι, 'O alder-lieftest gods' (cp. 2 *Henry VI* i. i. 28), a common epithet of all deities; hence the play in *Ach.* 759 ΔΙΚ. πῶς ὁ σῖτος ὦνιος; ΜΕΙ'. παρ' ἀμὲ πολυτίματος, ἅπερ τοὶ θεοί. It is only once applied to a human being, *Ran.* 851 ἐπίσχεσ οὗτος, ὦ πολυτίμητ' Αἰσχύλε, but there its use is explained by the next line, ἀπὸ τῶν χαλαζῶν δ', ὦ πονήρ' Εὐριπίδη, | ἀναγε σεαυτὸν ἐκποδῶν (Aeschylus is addressed as the god of the 'thunder-stone'): so in Plato *Euthyd.* 296 D ὦ πολυτίμητε Εὐθύδημε . . ἀτεχνῶς γὰρ ἔγωγε σφῶ ὥσπερ θεῷ προσ-αγορεύω. It is used of Zeus *Av.* 667, *Eq.* 1390, of Heracles *Ach.* 807, of Demeter *Thesm.* 286, of Persephone *Ran.* 337, of Iacchus *ibid.* 398, of Eirene *Pax* 978, in *Nub.* 269, 293, 328 of the Clouds. In general πολύτιμος means 'costly,' although in *Ran.* 324 πολυτίμοις ἐν ἑδραῖς it equals πολυτιμήτοις, cp. Menand. 109. 1 πολύτιμοι θεοί: conversely, ἰχθύδια πολυτίμητα *Frg.* 387. 9.

1002. 'Unwilled I did it, not from natural bent' (Rogers). ὄν must be supplied with the gen. *Thesm.* 93 τὸ πρᾶγμα κομψὸν καὶ σφύδρ' ἐκ τοῦ σοῦ τρόπου is the more usual construction, cp. line 1014 n.

1005. εἰς ξυμπόσιον : *Av.* 494 εἰς δεκάτην κληθεῖς. There is very little difference between ἐπί, εἰς and πρὸς in this sense, but with δεῖπνον ἐπί is always used (*Ach.* 988, *Pax* 1192, *Eccl.* 652, 856, 1128, 1135, 1165, *Frg.* 675. 2), except in *Eccl.* 1149

ἐγὼ δὲ πρὸς τὸ δεῖπνον ἤδη 'πείξομαι. To invite a stranger to dinner is always ἐπὶ ξένια (Cobet *VL*. p. 81).

1007. ἐγχανεῖται, 'Hyperbolus shall not flee at you, and cozen you.' Blaydes's σοῦξαπατῶν is less idiomatic than the original. *Nub.* 1411 οὐ καμέ σοι δίκαιόν ἐστιν εὐνοοῦνθ' ὁμοίως | τύπτειν, *Ran.* 1176 οἷς οὐδὲ τρίς λέγοντες ἐξικνούμεθα, *Thesm.* 942, *Thuc.* vi. 11. 1 ἀνόητον ἐπὶ τοιούτους ἵεναι ὧν κρατήσας μὴ κατασχήσει τις, *Plato Laches* 187 A τίνων ἤδη ἄλλων ἐπιμεληθέντες ἐκ φαύλων ἀγαθοὺς ἐποιήσατε, *Dem.* 281. 22 οὗς σὺ ζῶντας κολακεύων παρηκολούθεις. For the partic. cp. *Ach.* 221 μὴ γὰρ ἐγχάνοι ποτὲ | μηδὲ περ γέροντας ὄντας ἐκφυγῶν Ἀχαρνέας, *Soph. Ant.* 483 δεδρακυῖαν γελᾶν 'exult in having done it.

Ἵπέρβολος: a favourite butt of Comic poets, cp. *Ach.* 846, *Nub.* 1065, *Plato Com.* 187, *Plut. Alc.* 13 ἦν δέ τις Ἵπέρβολος Περιθοίδης οὗ μέμνηται μὲν ὡς ἀνθρώπου πονηροῦ καὶ Θουκυδίδης [viii. 73], τοῖς δὲ κωμικοῖς ὁμοῦ τι πᾶσι διατριβὴν ἀεὶ σκωπτόμενος ἐν τοῖς θεάτροις παρείχεν, and *Nub.* 557 εἴθ' Ἑρμῖππος [in his Ἀρτοπώλιδες] αὖθις ἐποίησεν εἰς Ἵπέρβολον | ἄλλοι τ' ἤδη πάντες ἐρείδουσιν εἰς Ἵπέρβολον. He succeeded to Cleon's influence, but surpassed him in his peculiar qualities, cp. *Com. adesp.* 2 μετὰ τὴν ἀποβολὴν τοῦ Κλέωνος εὐθέως | ὑπερβολῇ πάνθ' ὑπερέβαλεν Ἵπέρβολος (so Kock). For a more favourable view of his character than that given by the Comic poets see *Holm Gr. Gesch.* ii. p. 408 ET. Everything that is known about him has been collected by Gilbert *Beiträge* pp. 209 seqq. See further the literature in Hermann-Thumser *Staatsalt.* p. 710.

PARABASIS. See *Introd.* p. xvii.

1009. ἀλλ' ἔτε: the normal method of dismissing the actors from the stage, *Nub.* 510 ἀλλ' ἔθι χαίρων κτλ. (words introductory to the Parabasis in the 1st ed.), *Eq.* 498, *Pax* 729, *Ach.* 1143 (*Westphal Metrik* ii. p. 420).

ὅποι βούλεσθε is the less dignified equivalent for βαῖν' ὅποι θέλεις *Ach.* 198 (*Bachm. Conj.* p. 74).

1010. τέως: so used in a similar place in *Pax* 729 ἀλλ' ἔθι χαίρων· ἡμεῖς δὲ τέως κτλ.

1011. ἀναρίθμητοι: a quotation from some poet, as is shown by the quantity of ι, and by the use of the phrase in *Plato Theaet.* 175 A, *Legg.* vii. 804 E and elsewhere.

νῦν μὲν: if μὲν is right, it must emphasise νῦν like γε, cp. line 77 n. and *Hierond.* v. 81 νῦν μὲν σ' ἀφήσω. It is not without point here, on account of the failure of the *Nubes* in the preceding year. The pres. inf. is used after μέλλει 35

times in Aristophanes, the fut. 12 times (7 times in two plays—*Nubes* and *Vespae*). The aor. is found but twice (*Lys.* 118 is Laconian), *Av.* 367, *Ach.* 1159 chor. (*Ruth. NP.* p. 424).

1012. φαύλως, 'as a thing of naught' 'disregarded'; cp. line 656 n.

χαμάζε: Rogers quotes Plato *Euthyphron* 14 D οὐ χαμαὶ πεσεῖται ὃ τι ἂν εἴπῃς, and Pind. *Ol.* ix. 17 χαμαιπετεῖς λόγοι.

1014. πάσχειν almost = ποιεῖν, cp. line 1 n., *Av.* 1044, 1432, *Lys.* 884, *Eccl.* 860 (*Bachm. Conj.* p. 61).

1015. αὔτε: an Epic word that is, sporadically, found in Comedy, but only in anapaestic and dactylic verse, cp. *Pax* 1270 νῦν δ' αὖθ' ὀπλοτέρων, *Metag.* 4. 2 νῦν δ' αὖθ' ὑμῖν ἀγορεύω, *Cratin.* 169. 1 οἱ δ' αὖθ' ἡμεῖς, *Hermipp.* 63. 6 ἐκ δ' αὖτ' Ἰταλίας. Its use here is justified by the fact that νῦν αὔτε is an Epic reminiscence, *Il.* iv. 321 εἰ τότε κούρος ἔα, νῦν αὐτέ με γῆρας ὀπάξει. In Homer, however, it has its original meaning 'but' (cp. *aut-em*, *Brugmann Comparat. Gram.* i. p. 90). αὔτε is used without restriction by Aeschylus. It is found but once in Sophocles (*Trach.* 1009), and never in Euripides.

λεῶ: used in Comedy only in formal locutions, e.g. ἀκούετε λεῶ: cp. line 186 n., *Pax* 298, etc.

προσέχετε: in Aristophanes the best MSS. invariably give the present in this phrase; *Eq.* 1014, *Nub.* 635, 1122, *Pax* 174, *Thesm.* 25, 381, *Plut.* 113. In *Eq.* 503, *Ach.* 733, *Av.* 688, *Vesp.* 1015 the aor. is found only in the interpolated BD. The only passage where the aor. is required is the fragment of a κομμάτιον, *Pherecr.* 79 ἄνδρες πρόσχετε τὸν νοῦν. As a *proceleusmaticus* is sometimes permissible in iambic verse (cp. *Crit. App.* 967), there is no reason why it should not be allowed, *necessitate cogente ineluctabili*, in anapaestic verse, as e.g. in *Nub.* 916 διὰ σέ δέ (see Westphal *Metrik* ii. p. 454, OKähler *Nub.* 575 append., Sobol. *Synt.* p. 36, GHermann *Elem. Met.* p. 85, Rumpel *Phil.* xxviii. p. 429).

καθαρόν, 'if you love a genuine tale' (ἐλικρινές schol. V); so *Av.* 1549 Τίμων καθαρὸς 'an out-and-out Timon,' Antiphan. 9 καθαρὸς δοῦλος, Alciphron iii. 21 Παρμενίων ζῆμια καθάρᾳ, *Plaut. Pseud.* 1202 *purus putus hic sucophantast.* So *Xen. Mem.* ii. 2. 3 ἐλικρινής τις ἀδικία ἢ ἀχαριστία.

1016. That the Parabasis is not only the oldest part of Attic Comedy, but that in itself it gives a picture of what early Comedy was like, is shown by the spirit of criticism that pervades passages like the present; so *Ach.* 676 οἱ γέροντες οἱ

παλαιοὶ μεμφόμεσθα τῇ πόλει, *Nub.* 576 ἡδίκημένοι γὰρ ὑμῖν μεμφόμεσθ' ἐναντίον, *Thesm.* 830. The criticism is not always adverse; *Eg.* 565 εὐλογῆσαι βουλόμεσθα τοὺς πατέρας ἡμῶν. The poet also gives good advice: *Ran.* 686, *Lys.* 626, *Eccl.* 1155, in the character of physician to the νόσοι of the state (*Kaibel Hermes* xxiv. pp. 35 seqq.). Such are the aims of the Comic poets attacked by Phrynichus (*Fr.* 3) ἐστὶν δ' αὐτοὺς γε φυλάττεσθαι τῶν νῦν χαλεπώτατον ἔργον· | ἔχουσι γάρ τι κέντρον ἐν τοῖς δακτύλοις, | μισάνθρωπον ἄνθος ἡβης· | εἰθ' ἡδυλογοῦσιν ἅπασιν αἰεὶ κατὰ τὴν ἀγορὰν περιόντες, | ἐπὶ τοῖς δὲ βάθοις ὅταν ὦσιν ἐκεῖ τούτοις οἷς ἡδυλογοῦσιν | μεγάλας ἀμυχὰς καταμύξαντες καὶ συγκρύψαντες ἅπαντες | γελῶσι.

1017. πρότερος, 'he says that you have done him a wanton injury' *Av.* 461 λέγε θαρρήσας ὡς τὰς σπονδὰς οὐ μὴ πρότεροι παραβῶμεν.

1018. 'Partly, indeed, himself unseen, assisting others to please you more' (Rogers).

Schol. V οὐκ ἐκ τοῦ φανεροῦ, φησὶν, ἐπικουρεῖ ὁ ποιητὴς τοῖς θεαταῖς ὑμῖν, ἀλλὰ δι' ἐτέρων ποιητῶν λάθρα, ἐπειδὴ διὰ Φιλωνίδου καὶ Καλλιστράτου καθίει τινὰ τῶν δραμάτων· πρῶτον γὰρ δράμα δι' ἑαυτοῦ καθῆκε τοὺς Ἰππέας. This note is nearly right, and serves to correct the statement of *Vitae script.* and schol. *Nub.* 531 (Φιλωνίδης καὶ Καλλίστρατος οἱ ὕστερον γενόμενοι ὑποκριταὶ τοῦ Ἀριστοφάνους) that Philonides and Callistratus were Aristophanes's actors. The latter note is by an ignorant grammarian, and the statement in *Vitae script.* is a mutilation of a correct tradition, viz. ὑποκριταὶ Ἀριστοφάνους Καλλίστρατος καὶ Φιλωνίδης δι' ὧν ἐδίδασκε τὰ δράματα ἑαυτοῦ. The formula διδάσκειν διὰ τίνος often occurs in the Didascaliae of this time, but never of the employment of an actor, for which the correct formula is, as given in the Didascaliae of the *Pax*, τὸ δὲ δράμα ὑπεκρίνατο Ἀπολλόδωρος. So in *CIA.* ii. 2 nos. 971 seqq. That Philonides and Callistratus were Comic poets is implied in the present passage (ἐτέροισι ποηταῖς), and stated, at least with regard to Philonides, by Suidas (Φιλωνίδης Ἀθηναῖος, κωμικὸς ἀρχαῖος· πρότερον δὲ ἦν γναφεύς. τῶν δραμάτων αὐτοῦ ἦν Κόθορνοι, Ἀπῆνη, Φιλέταιρος). The simile in line 1020 aptly describes the poet's relations with these men. His verses were recited by Callistratus's chorus, and the public thought that Callistratus was the author (*Petersen Fleck. Ann.* lxxxv. p. 652). Some difficulty has been found in the plur. ἐτέροισι ποηταῖς as Callistratus, not Philonides, had produced the *Daitaleis*, *Babyloni*, and *Acharneis*, but, perhaps, unchronologically Aristophanes is thinking of the *Nubes*, which had been pro-

duced by Philonides in the preceding year, or, rather, the plural is generic, 'another poet.' The scholiasts here, and on *Nub.* 531, merely mention the two men who produced most of Aristophanes's comedies (see Briel *de Callistr. et Phil.* pp. 2 seqq.).

TKock (*de Callistr. et Phil.* 1855) takes a different view. He follows schol. *Nub.* 531 in holding that Callistratus and Philonides were actors, and that after the *Equites* Aristophanes always produced his own plays. But the Didascaliae of the plays subsequent to the *Equites* exhibit the same formula διδάσκειν διὰ τινος, and no one, εἰ μὴ θέσιν διαφυλάττων, will follow Kock in thinking that in all plays before the *Equites* it means one thing, and in all subsequent plays something quite different. Kock is also in error in thinking that ἐπικουρῶν κρύβδην ἐτέροισι ποηταῖς alludes to relations such as subsisted between Eupolis and Aristophanes in the production of the *Equites* (cp. lines 56 seqq. n.). The tenour of the present passage indicates that in lines 1018-20 the poet is referring to the *Daitaleis*, *Babylonii*, and *Acharneis*, and the antithesis between lines 1018 and 1021 καθ' ἐαυτὸν shows that, as now he produces a play in person and at his own risk, in former days, dreading his youth and inexperience (according to schol. *Ran.* 501 he was σχεδὸν μειρακίσκος when he wrote the *Daitaleis*), he committed his verses to more experienced hands.

1019. 'With the art of Eurycles, weird and wild, He loved to dive in a stranger's breast, And pour from thence through a stranger's lips Full many a sparkling comical jest' (Rogers).

Εὐρυκλῆς μάντις δι' ἐτέρων ἐαυτὸν ποιῶν κατάδηλον (schol. R). 'Eurycles was a ventriloquist, who was believed and perhaps believed himself to have a familiar spirit, which he had power to place inside other men. The name became a common noun equivalent to ἐγγαστρίμυθος, ἐγγαστρίμαντις, στερνόμαντις or ἐντερόμαντις, or the later πύθων' (Rutherford). The commentators quote Plut. *Mor.* 414 E εὐηθὲς γὰρ ἐστὶ καὶ παιδικὸν κομιδῇ τὸ οἶσθαι τὸν θεὸν αὐτὸν ὥσπερ τοὺς ἐγγαστρίμυθους, Εὐρυκλέας πάλαι, νυνὶ δὲ Πύθωνας προσαγορευομένους, ἐνδύομενον εἰς τὰ σώματα τῶν προφητῶν ὑποφθέγγεσθαι, τοῖς ἐκείνων στόμασι καὶ φωναῖς χρώμενον ἐργάνοις, and Plato *Soph.* 252 c. Eurycles was not a ventriloquist in our sense of the word, but one possessed by a spirit. Aristophanes means that he himself spoke with the lips of Callistratus even as Eurycles said that it was δαίμων that inspired him, and dwelt within him. This is shown by schol. Plat. l.c. Εὐρυκλῆς γὰρ ἐδόκει δαίμονά τινα ἐν τῇ γαστρὶ ἔχειν τὸν ἐγ-

κελευόμενον αὐτῷ περὶ τῶν μελλόντων λέγειν. There is a passage in Henry Crabb Robinson (*Diary* i. p. 396) that illustrates Aristophanes's ventriloquism: 'Coleridge praised *Wallenstein*, but censured Schiller for a sort of ventriloquism in poetry, —by-the-by, a happy term to express that common fault of throwing the sentiments and feelings of the writer into the bodies of other persons, the characters of the poem.'

1020. χέασθαι: there is no objection to such a poetical form in anapaests, Hom. *Od.* x. 518, Aesch. *Pers.* 223, Soph. *OC.* 477 χοὰς χέασθαι. The middle is also found in an iambic Pherecr. 101 ἐγχέασθε νῶν | βρένθειον, ἵνα τοῖς εἰσιούσιν ἐγχέω 'pour out some swagger wine,' and Aristoph. *Frg.* 488. 13.

1021. καθ' ἑαυτόν, 'running the risk alone, not in company with others, he guided the lips of his own, not another's muse'; cp. (with Rogers) Addison's notorious verses, 'I bridle in my struggling Muse with pain That longs to launch into a nobler strain.' These words convey the same idea as *Eq.* 544 κυβερνᾶν αὐτὸν ἑαυτῷ and 513 χορὸν αἰτοῖη καθ' ἑαυτόν (cp. Zacher *Phil.* xlix. p. 319). In the earlier plays, Aristophanes had supplied nothing but the words, while Callistratus had to train the chorus, and undertake all the responsibility of the production of the plays. In the case of the *Equites* the responsibility was no longer divided. The reason why Aristophanes was nervous about appearing in public is given in *Eq.* 541: 'it is necessary to serve before the mast, before one can be a good officer.'¹ So in *Nub.* 530 Aristophanes says he was a παρθένος, κοῦκ ἐξῆν πῶ μοι τεκεῖν, and that παῖς ἑτέρα (Callistratus) nurtured his child. Much practical experience of the stage was required to obviate the risk of a public failure. The passage from the *Nubes* seems to imply that, at first at any rate, the public did not suspect that Callistratus was not the author, and it is so interpreted by Briel (*op. cit.* pp. 6 seq.) who thinks that κρύβδην *Vespae* 1018 can be taken literally. It was the custom of the reputed author to conduct his chorus into the orchestra, and his name was publicly announced—εἴσαγε ὁ δέινα τὸν χορὸν (*Ach.* 9). If Aristophanes was known to be the author, there would be no meaning in the reproach of Aristonymus and Ameipsias, who said τετράδι αὐτὸν γεγονέναι, viz. that he was a second Heracles, who spent his life ἐτέροις πονῶν. But Zacher (*Phil.* xlix. pp. 319 seq.) and Leo (*Rh. Mus.* xxxiii.

¹ Schrader seems to force the metaphor when he maintains that Aristophanes must have started as a Choreutes in his own plays, and have subsequently risen to be Coryphaeus, cp. *Phil.* xxxvi. pp. 385-414.

p. 400) insist that in such a city as Athens the authorship must have been an open secret, and this view is probably correct, at least of the plays later than the *Babylonii* (so Cobet *Obs. Crit.* p. 106).

1022. There is a similar use of ἀλλότριος in Lysipp. 4 θειώσας τὰς ἀλλοτρίας ἐπινοίας. The muse of Callistratus is identified with the poet, cp. *Ran.* 1305 ποῦ 'στιν ἡ τοῖς ὀστράκοις | αὐτῇ κροτοῦσα; δεῦρο, Μοῦσ' Εὐριπίδου. This line is a further development of the simile in line 1020, Aristophanes speaking as if his actual voice issued from Callistratus's lips: Callistratus's muse, who was voiceless by nature, is inspired by Aristophanes. The relations between the two can be understood from the modern novel *Trilby*.

There have been three other explanations of this line, all of which are erroneous: (1) although ἐτέροισι πονηταῖς refers to Callistratus, line 1022 describes the relations that subsisted between Eupolis and Aristophanes. If this is so, it is strange that Aristophanes should suddenly pass from Callistratus to Eupolis, without so much as an adversative participle (Petersen); (2) Zieliński (*Glied.* p. 240, *Quaes. Com.* p. 5) thinks that ἀλλοτρίων means 'Doric muses,' and οἰκείων 'Ionic,' and that Aristophanes is lauding himself for avoiding the indecencies of the Doric Comedy, which he elsewhere calls Megaric. But it is obvious that ἀλλοτρίων in line 1022 cannot have a different meaning from ἀλλοτρίας in line 1020; (3) Hiller (*Phil. Anzeig.* xvii. pp. 361-80) thinks that in μετὰ τοῦτο δὲ καὶ φανερώς there is a reference to the Δαιταλῆς, and that Aristophanes had collaborated with other poets. But there is no evidence of this (AMüller *Phil. Suppl.* B vi. p. 65).

1023. ἀρθείς, 'though raised to greatness, he was not raised above himself and conceited, nor did his heart swell with pride' (lit. 'make his heart swell'). For ἀρθείς cp. Dem. 20. 9 ὥσπερ οὖν διὰ τούτων ἤρθη μέγας, Simon. ap. Thuc. vi. 59 ἡ [the daughter of Hippias] πατὴρ τε καὶ ἀνδρὸς ἀδελφῶν τ' οὔσα τυράννων | παίδων τ', οὐκ ἤρθη νοῦν ἐς ἀτασθαλίην, and Blaydes on *Ran.* 379, and for ἐπαρθείς cp. *Av.* 1448 ὑπὸ γὰρ λόγων ὁ νοῦς τε μετεωρίζεται | ἐπαίρεται τ' ἄνθρωπος. For the proleptic use of μέγας cp. *Eq.* 414 τοσοῦτος ἐκτραφέην. See *Crit. App.*

1024. ὀγκῶσαι: *Ran.* 703, *Eur. Hec.* 623, *Xen. Mem.* i. 2. 25 ὀγκωμένω μὲν ἐπὶ γένει, ἐπηρμένω δ' ἐπὶ πλούτῳ, a passage which proves the correctness of ἐπαρθείς here.

1025. πειρῶν: the *vox propria* of 'courting'; *Plut.* 150 ὅταν μὲν αὐτὰς τις πένης πειρῶν τύχῃ, *Eq.* 517 πολλῶν γὰρ δὴ πειρα-

σάντων αὐτὴν ὀλίγοις χαρίσασθαι, Theopomp. Com. 32. 8, Lysias i. 12 πειρᾶς ἐνταῦθα τὴν παιδίσκην.

1026. κωμωδεῖσθαι, viz. 'nor if any lover paid court to the poet to lampoon the favourite with whom he was piqued.' This is a sneer at Eupolis, who had attacked Autolycus, the son of Lycon, in his *Πόλεις* (424 B.C., Zelle *de com. Graec. temp. def.* p. 33) and again in the *Autolycus* (420 B.C.); cp. *Πόλεις* *Frsg.* 215 ὥσπερ ἐπὶ τὴν Λύκωνος ἔρρει πᾶς ἀνὴρ. It may seem strange that the poet should have feared to be called *προαγωγός* for attacking a member of the *θηλυδρίων χορός*, but Aristophanes's muse, being *σώφρων* (*Nub.* 537), thinks that she cannot 'touch pitch without being defiled'; and she remembers that *amantium irae amoris integratio est*. This interpretation, which was originally proposed by Bentley, is the only one that satisfies both the Greek and logic of this passage. Most editors follow the schol. οὐδὲ εἰ προσῆλθεν αὐτῷ τις ἐξώλης, ἀναστραφεὶς καὶ δεόμενος μὴ κωμωδεῖσθαι ἐμαλάττετο οὐδὲ ἐπέθετο. ἄλλως· δι' Εὐπολιν· ἐν [vanLeeuwen ἐπ'] Αὐτολύκῳ δὲ τοιαῦτα φησί [viz. Aristophanes]· <τοῦτο δὲ καὶ ἐν Εἰρήνῃ οὕτω [this is really a note on line 1025]> περιῆει τὰς παλαίστρας σεμνυνόμενος καὶ τοῖς παισὶν ἑαυτὸν δῆλον ποιῶν τῆς νίκης ἕνεκα (R omits this note, and V omits τοῦτο . . τὰς) but this interpretation is subject to many objections: (1) the construction *μισῶν κωμωδεῖσθαι* is suspicious, and can be paralleled only from Hom. *Il.* xvii. 272; (2) the mention of the *Autolycus*, if ἐν Αὐτολύκῳ is right, is an anachronism, as this play was produced in 420 B.C. (see Meineke *FCG.* ii. p. 445); (3) it is not known that Aristophanes ever attacked *exoleti*, and it is absurd to call his muse *προαγωγός* for not attacking them. vWilamowitz (*Obs. Crit.* p. 46) has attempted to save this interpretation by tortuous methods, viz. 'Eupolis has insinuated that my silence was due to corrupt motives; this is not so: I was silent because my muse was *σώφρων*': but such an explanation 'magis sermoni Pythiae in tripode sudantis idonea est quam Aristophanis contra aemuli crimen se defendentis' (Lübke *Obs. Crit.* p. 39). Eupolis attacked Demus in his *Φίλοι* (424-3 B.C., vWilam. *op. cit.* p. 50) and the reference here may be to that play. See further Cobet *Obs. Crit.* p. 84.

It is not easy to see why Aristophanes repeats this attack in the *Pax* 762 καὶ γὰρ πρότερον πράξας κατὰ νοῦν οὐχὶ παλαίστρας περινοστών | παῖδας ἐπείρων, ἀλλ' ἀράμενος τὴν σκευὴν εὐθύς ἐχώρου, unless we suppose that in the interval Eupolis had gained another victory with a play full of similar invectives.

The palaestrae mentioned here, like schools, were private undertakings. Even if the law quoted in Aeschin. i. 12

(according to which none but relatives were allowed to enter a school, death being the penalty for its violation) is not genuine, still public opinion discountenanced the presence of grown-up men in schools and palaestrae. Of course, the case was different with gymnasia which were open to all. On the difference between *gymnasia* and *palaestrae* see ABauer in Müller's *Handbuch* iv. p. 481 C n. 6.

1029. οὐδ' ὅτε πρῶτον ἦρξε διδάσκειν if genuine must refer to the *Equites*, as Aristophanes had never *really* attacked Cleon before. He had threatened to do so in *Ach.* 301 (Zacher *Phil.* xlix. p. 325). See Crit. App.

1030. 'In the spirit of Heracles he assailed the mightiest, and at the very first onset he grappled with the ragged-toothed monster himself, from whose eyes gleamed lightnings fiercer than—Cinna's.'

Ἡρακλέους: Ameipsias, Sannyrio etc. had said that Aristophanes was a second Heracles (cp. line 1021 n.), as he spent his life ἄλλοις πονῶν. Aristophanes ingeniously shows that in another and higher sense he is Heracles, but Heracles the καθαρήτης and ἀλεξίκακος.

1031. ἀπ' ἀρχῆς (for ἐξ ἀρχῆς, cp. Pherecr. 108. 33 εὐθύς ἐξ ἀρχῆς πάλιν) is found only in cantica and anapaests, viz. *Eq.* 322, *Ran.* 1030, *Pax* 84 (Sobol. *Præp.* p. 95).

καρχαρόδοντι: the description is obviously taken from Hesiod's picture of Typhoeus (*Theog.* 824-30 ἐκ δέ οἱ ὤμων | ἦν ἑκατὸν κεφαλὰι ὄφιος, δεινοῖο δράκοντος, | γλώσσησι δνοφέρησι λελειχμότες κτλ.), but the 'ragged-toothed monster' must be Cerberus. In *Pax* 313 Cleon is called ὁ κάτωθεν Κέρβερος: so too *Eq.* 1030 φράζεν, Ἐρεχθεΐδῃ, κύνα Κέρβερον ἀνδραποδιστήν, 1023, *Pax* 754. In an oracle (*Eq.* 1017) he is called ἱερὸν κύνα καρχαρόδοντα: cp. Lucian *de merc. cond.* 35 οἶδα δ' ἐγὼν ῥήτορα τῶν καρχάρων.

1032. Κύννης: Κύννα πόρνη. <καὶ ἐν Ἰππεύσιν. "βέλτιστος ἀνὴρ" μετὰ <Λυσικλέα καὶ> Κύνναν καὶ Σαλαβακχῶ" (schol. R). There is the same surprise here. One would expect something more awful than the squandering glances of a Doll Tearsheet.

For the *comparatio compendiaria* cp. *Av.* 31 νόσον νοσοῦμεν τὴν ἐναντίαν Σάκκῃ, Hom. *Π.* xvii. 51 κόμαι Χαρίτεσσιν ὁμοίαι. It is not improbable that the proper place for this attack on Cleon is in the *Pax*. The imperfs. ἔλαμπον, ἐλιχμῶντο, εἶχεν imply that Cleon was dead when it was written. The present

passage may have supplanted one similar in tone, but not so effective, cp. line 63 n.

1033. κολάκων : παρ' ὑπόνοιαν for ὄψεων. Bentley's γλῶσσαι is disproved by the ἑκατὸν κεφαλαὶ ὄφις in Hes. *Theog.* 825, and by the fact that it spoils the alliteration; also by Plato Com. 186 ἦν γὰρ ἀποθάνη | εἰς τις πονηρός, δὴ' ἀνέφυσαν ῥήτορες· | οὐδεὶς γὰρ ἡμῖν Ἰόλεως ἐν τῇ πόλει, | ὅστις ἐπικαύσει τὰς κεφαλὰς τῶν ῥητόρων. Blaydes's objection that κεφαλαί is unsuitable with ἐλιχμῶντο is without weight. It is absurd to look for congruity in such a picture. Some of the κόλακες of Cleon are mentioned in lines 1220-1.

οἰμωξομένων, 'accursed,' a surprise for 'hissing'; Pax 756, Dem. 938 πονηροῦ γὰρ ταύτ' ἐστὶ σοφιστοῦ καὶ οἰμωξομένου. The present is found in Ach. 840, Eccl. 942. So κλάων, κλαυσόμενος, χαίρων, χαίρήσων.

1034. χαράδρας : the torrent is the Κυκλοβόρος of Eq. 137 Κυκλοβόρου φωνὴν ἔχων. vWilamowitz (*Hermes* xvii. p. 648) thinks that it was the χαράδρα near Oenoë, which gave rise to the proverb Οἰναῖοι τὴν χαράδραν (ἐπὶ τῶν ἑαυτοῖς κακὸν τι προσελκομένων).

The Atthidographer Demon seems to refer to the name Κυκλοβόρος, which was, no doubt, a nickname, viz. ὕδατος πολλοῦ γενομένου συνέβη καταρραγέντα τὸν ποταμὸν τῶν κτημάτων πολλὰ διαφθεῖραι καὶ τῶν τόπων τοὺς κύκλους ἐγχῶσαι (Hesych.). The meaning of these κύκλοι is obscure, but, perhaps, they signify the trenches dug round olive-trees. For such χεῖμαρροι cp. Tozer *Geogr. Gr.* p. 84 'the numerous torrents are the natural result of the configuration of the country, for the steep limestone mountains have but little of a spongy surface to act as a reservoir for the rain. . . It is especially at the time of the autumn rains that the greatest floods take place, and the sudden swelling and violent rush of the stream has furnished Homer with some of his finest similes' (quoted by Jebb on Soph. *Ant.* 712). Eloquence is similarly compared with a torrent *Frg.* 636 ὥμην δ' ἔγωγε τὸν Κυκλοβόρον κατιέναι, Pherecr. 51 οἴμοι τάλας, φησὶν, χαράδρα κατελήλυθεν, Hor. *Sat.* i. 7. 26 *ruebat | flumen ut hibernum, fertur quo rara securis.*

1035. καταδωροδοκήσαι : a surprise for καταδειλιάσαι (vanL.).

1036. αὐτόν : αὐτοῦ of RV must be translated 'he says he attacked the agues as well as Cleon, and the fevers that throttled our fathers by night, and suffocated our grandfathers,' but the use of μετά with the object is rare, although it is paralleled by μετὰ Θετταλῶν below, line 1247 n. Meineke *FCG.* ii. p. 1115

takes it with τοῖς ἡπιάλοις = τοῖς μετ' αὐτοῦ ἡπιάλοις, but such a displacement is most awkward, and is rarely to be found except in Tragedy, e.g. Eur. *Andr.* 215 εἰ δ' ἀμφὶ Θρήκην χιόνι τὴν κατάρρυτον, cp. Blaydes on *Nub.* 1055. The alteration αὐτόν is much simpler, as μετ' αὐτοῦ would naturally mean 'Cleon and I attacked the agues.'

1037. ἡπιάλοις: defined in *Frg.* 332 ἅμα δ' ἡπιάλος πυρετοῦ πρόδρομος, i.e. the cold fit that precedes the hot. Although ἡπιάλος differs from ἡπιάλης 'incubo' (also called Ἐφιάλτης, Strabo i. 19 ἥ τε γὰρ Λαμία μῦθος ἐστὶ καὶ ἡ Γοργὼ καὶ ὁ Ἐφιάλτης καὶ ἡ Μορμούλη: also Ἐκάτη, Πᾶν, Τῖφος and Εὐόπα, according to Didymus in schol. V), still lines 1039-40 show that Aristophanes was, also, thinking of the latter, cp. Bekk. *Anecd.* p. 43. 1 ἡπιάλης· ὁ ἐπιπίπτων τοῖς κοιμωμένοις δαίμων, Sophron *Frg.* 72 ἡπιάλης ὁ τὸν πατέρα πνίγων. How closely related the two words are is shown by Phryn. 69, where a poet is described as Μουσῶν σκελετός, ἀηδόνων ἡπιάλος, ὕμνος Ἀΐδου, i.e. 'whose songs make the Muses wither, the nightingales suffer from ague.' So here the Sycophants, like vampires, settle upon the sleeping innocents, and give them agues and nightmares. For such vampires, e.g. Empusa, cp. *Ran.* 293.

πέρυσιν: schol. V πέρυσιν γὰρ τὰς Νεφέλας ἐδίδαξεν, ἐν αἷς τοὺς περὶ Σωκράτην ἐκωμώδησεν· ἡπιάλους δὲ αὐτοὺς ὠνόμασεν εἰς ὠχρότητα παρασκώπτων . . τὸ δὲ τοὺς πατέρας ἡγχον λέγει διὰ τὸν ἥττονα λόγον, τὸν πατραλοῖαν. The authority of the scholiast has been followed by most editors. It is just possible to suppose, although the comparison is not very apt, that the 'throttling of fathers is a graphic way of describing the attacks made on all that was time-honoured and reverend, by the destructive radicalism of the Sophists' (Merry), but the reference to the *Nubes* is put out of court by line 1043, which shows that the allusion must be to an earlier play, 'although you had found in me a second Heracles, you betrayed me last year by not appreciating my *Nubes*.' Again, as Meineke shows (*FCG.* ii. pp. 1045, 1114) 'you made the seed I set unproductive' implies that this labour of Heracles (viz. the attack upon Socrates) did not entitle him to the name of καθαρτής or ἀλεξίκακος. A passage in the *Vita Aristoph.* xii. 6 Bergk φασὶ δὲ αὐτὸν εὐδοκιμῆσαι συκοφάντας καταλύσαντα οὓς ὠνόμασεν ἡπιάλους ἐν Σφηξίν indicates that the Sycophants, not the Sophists, were the object of this attack. If further proof is needed, it is to be found in *Eq.* 259 κάποσυκάζεις πιέζων τοὺς ὑπευθύνους σκοπῶν | ὅστις αὐτῶν ὠμός ἐστιν ἢ πέπων ἢ μὴ πέπων, | κἂν τιν' αὐτῶν γνῶς ἀπράγμον' ὄντα καὶ κεχηνότα | καταγαγῶν

ἐκ Χερρονήσου διαλαβὼν ἀγκυρίσας κτλ. The ἀπράγμων in this passage clearly corresponds to the ἀπράγμοσι of line 1040. Furthermore, the reference in the scholion to the scene of the ἡττων λόγος is mistaken, as that scene was first introduced in the second edition of the *Nubes*. Meineke (*op. cit.* ii. p. 1114) thinks that the allusion here is to the Ὀλκάδες, the ὀλκάδες being the ships that brought corn from Euboea (after the expedition of the preceding year), the distribution of which led to γραφαὶ ξενίας. But it is shown below (Excursus VIII) that such an expedition never took place, and, even if it did, γραφαὶ ξενίας were not tried before the Polemarch, but in the Court of the Thesmothetae (see <Arist.> *Ath. Pol.* 59). Kock suggests (*FCG.* i. p. 495) that the ὀλκάδες were really merchant-ships that came to Athens freighted with the grievances of the Lacedaemonians. Another suggestion (Zieliński *Glied.* pp. 42, 106, Zelle *de com. Gracc. temp. def.* p. 24) is that the Γέωργοι was written against Sycophants. This play seems to have resembled the *Pax* in its conclusion, and to have been directed against those who, like Cleon, opposed the peace, cp. *Frg.* 100 A. ἐθέλω γεωργεῖν. B. εἶτα τίς σε κωλύει; A. ὑμεῖς, ἐπεὶ δίδωμι χιλίας δραχμάς. Its date was probably the Lenaea of 423 B.C., some months before the production of the *Nubes* (Zelle *op. cit.* p. 25).

1040. ἐπὶ ταῖς κοίταις: so in *Eq.* 783 ἐπὶ ταῖσι πέτραις καθήμενον, but in *Lys.* 575, 732, *Eccl.* 909 ἐπὶ τῆς κλίνης. There is no difference in such cases between the gen. and the dat., but the gen. is more common (62 against 24 in Aristophanes). However, Aristophanes always uses the dat. of persons, the gen. of 'jumenta et vehicula' (Sobol. *Præp.* p. 161). For the same prep. used in two different senses cp. *Ach.* 355 ὑπὲρ . . ἐπιζήνου λέγειν | ὑπὲρ Λακεδαιμονίων.

ἀπράγμοσιν, 'lying down on your beds (like vampires) they kept welding together sworn indictments and summonses and testimonies against your quiet and peaceable folk, so that many of you jumped up in a fright and ran to the Polemarch.' vanLeeuwen strangely translates 'lying on their couches,' viz. *lecti lucubratorii*. ἀναπηδᾶν shows that he is wrong.

ἀπράγμων was a party word in Athens, where it meant 'abstinent from public business,' and so was a compliment or the reverse, according to circumstances. Here it means 'a quiet sensible man who minds his own business'; elsewhere 'ignorant and ill-commonwealth's men, preferring their own ease and sloth before the general improvement of their country'

(Swift), as can be seen from Pericles's ironical words (Thuc. ii. 40. 2) *μόνοι γὰρ τὸν . . . μηδὲν τῶνδε μετέχοντα οὐκ ἀπράγμονα ἀλλ' ἀχρεῖον νομίζομεν* (Forbes, Thuc. i. p. 158). In Thuc. i. 70 *ἡσυχίαν ἀπράγμονα* is the *fallentis semita vitae*, as opposed to *ἀσχολίαν ἐπίπονον*. Such a person is called *κεχηνῶς* and *ἀμνοκῶν* in *Eq.* 261 seqq. In *Nub.* 1005 seqq. the *Δίκαιος λόγος* describes picturesquely the delights of such a life. Sometimes *ἀπράγμων* means 'simple, unlearned'; *Av.* 471 *ἀμαθὴς γὰρ ἔφυς κοῦ πολυπράγμων* ('unread'), *Eupolis* 222 *οὐ γὰρ πολυπράγμων ἐστὶν ἀλλ' ἀπλήγιος*. Its sense here is well illustrated by *Sall. Jug.* 20 *Adherbal, quem petebat, quietus imbellis, placido ingenio, opportunus iniuriæ*.

1041. συνεκόλλων : cp. *Nub.* 446 *ψευδῶν συγκολλητῆς*. For such metaphors ἐξ ἀμαξουργοῦ the *locus classicus* is *Eq.* 461 seqq. *ταυτὶ μὰ τὴν Δήμητρά μ' οὐκ ἐλάνθανεν | τεκταινόμενα τὰ πράγματ', ἀλλ' ἠπιστάμην | γομφούμεν' αὐτὰ πάντα καὶ κολλώμενα*, cp. *Troilus and Cressida* i. iii. 193 'Thersites, a slave whose gall coins slanders like a mint.'

1042. For ἀναπηδᾶν cp. *Av.* 490.

ὥς = 'to the house of,' *Ach.* 394, *Eccl.* 933, *Plut.* 237 *ἦν μὲν γὰρ ὥς φειδωλὸν εἰσέλθω*, 32 *ὥς τὸν θεόν* 'to his temple' (653 *πρὸς τὸν θεόν*). In *Vesp.* 123 *εἰς Ἀσκληπιοῦ*.

πολέμαρχον : it is not easy to understand why appeal was made to the Polemarch; vWilamowitz (*Hermes* xxii. p. 222 n., *Arist. u. Athen* i. p. 250) thinks that it may have been on the occasion of fires or riots by night that he was summoned. Otherwise, we must suppose, with schol. V, that the *ἀπράγμονες* sought his help against the alien Sycophants, since *ὅσα τοῖς πολίταις ὁ ἄρχων, τοῖς μετοίκους ὁ πολέμαρχος* (<Arist.> *Ath. Pol.* 58, Gilbert *Staatsalt.* i. p. 242, Hermann-Thumser *Staatsalt.* p. 563 n.). He seems to have had jurisdiction over all *οἱ μὴ μετέχοντες τῆς πολιτείας* (vWilam. *Arist. u. Athen* ii. p. 43). The explanation of schol. *οἱ κατηγοροῦντες γονέων κακώσεως πρὸς τὸν πολέμαρχον ἐδίκάζοντο* is based on a misconception of the present passage, and is absurd. The chief archon alone had jurisdiction in such cases, cp. <Arist.> *Ath. Pol.* 56. 30.

1043. 'Although you had discovered so potent a cleanser of this land to banish your plagues, you betrayed him last year, after he had planted the seed of most novel ideas; but you failed to grasp their genuine drift, and made them unproductive.'

καθαρτής: so of Heracles in Soph. *Trach.* 1011 *πολλὰ μὲν ἐν πόντῳ . . καθαίρων ὠλεκόμεν ὁ τάλας.*

1044. καταπρούδοτε refers to the failure of the *Nubes* at the Magna Dionysia of 423 B.C. The **καινόταται διάνοιαι** are Aristophanes's attempts to raise Attic Comedy above the level of Μεγαρική κωμωδία, cp. line 56 n., *Nub.* 547 *ἀλλ' ἀεὶ καινὰς ιδέας εἰσφέρων σοφίζομαι.*

αὐτήν: if αὐτόν is right cp. Herond. 63 οὐ σοι ἔτ' ἀπαρκεῖ τῇσι δορκάσιν πέμπειν | ἄστραβδα (*fulminis instar* Zieliński).

διανοοίαις, 'sententiis'; cp. *Pax* 750, *Ran.* 1059.

1045. ἀναλδεῖς, 'barren,')(*εὐαλδῇ* Plut. *Symp.* 664. For **ὑπό** c. articular infin. cp. line 94 n.

1046. ἐπὶ: lit. 'many a libation after many a libation'; cp. *Eq.* 411 *ἔγωγε νῆ τοὺς κονδύλους οὓς πολλὰ δὴ 'πὶ πολλοῖς | ἦνεσχόμην* (= *iterum atque iterum*). It was a formal phrase like 'many a time and oft.'

1047. μή: for this μή, which is regular (*Andoc. de Myst.* 90, *Herod.* i. 165, ii. 179) after *δμνυμι* cp. Gildersl. *AJP.* i. 49. On the analogy of this verb, it is found after *πιστεύω* (*Dem.* 585. 15, *Andoc.* l.c. 2), *πέποιθα* (*Pind.* *O.* i. 104), *πέπεισμαι* (*Plato Apol.* 37 A). Sometimes after *λέγω* and *φημί*, *οἶομαι* and *νομίζω* 'the utterance strives to make the statement good, and the thought is at once a wish' (Gildersleeve), and so it may be translated 'I dare swear, I vow, I bet'; cp. *Xen. Mem.* i. 2. 39, *Plato Theaet.* 155 A, *Dem.* 1270. 23.

1049. 'But the poet is thought no worse among those who know, if in seeking to pass his rivals he wrecked his ambition.'

παρά is used similarly, after passive verbs, line 1089, *Lys.* 11, *Av.* 761. In Soph. *Trach.* 596 *μόνον παρ' ὑμῖν εὖ στεγοίμεθα* is read by B etc. Here it probably means *iudicio*, as in line 1462; cp. *Eur. Heracl.* 201 *ἡ γὰρ αἰσχύνῃ πάρος | τοῦ ζῆν παρ' ἐσθλοῖς ἀνδράσιν νομίζεται.*

1050. ξυνέτριψεν: according to a scholion in V, the metaphor is ἀπὸ τῶν . . *συντριβόντων τὰ ἄρματα.*

1051. 'But O for the future, my masters, pray Show more regard for a genuine bard Who is ever inventing amusements new And fresh discoveries all for you. Make much of his play, and store it away And into your wardrobes throw it With the citrons sweet: and if this you do, Your clothes will be fragrant, the whole year through, With the volatile wit of the poet' (Rogers).

1053. καινόν: Aristophanes boasts that with every new

Comedy he introduced a fresh idea, cp. *Nub.* 546 seq. οὐδ' ὑμᾶς ζητῶ 'ξαπατᾶν δις καὶ τρις ταῦτ' εἰσάγων, | ἀλλ' αἰεὶ καινὰς ιδέας εἰσφέρων σοφίζομαι.

1056. εἰσβάλλετε: this word is never used by Aristophanes except in *Ach.* 762 (in a Megarian speech), and *Pax* 746 (in tetram. anap.), in the sense of 'to make an incursion,' which in iambs is always ἐμβάλλειν (*Pax* 631, *Ach.* 1077). The latter verb is found 39 times in Aristophanes. Hence Bachmann suggests ἐμβάλλετε here.

1057. μῆλων: viz. 'citrons,' cp. Theophr. *H. Plant.* iv. 4 τὸ μῆλον οὐκ ἐσθιέται μὲν εὖοσμον δὲ πᾶν, καὶ αὐτὸ καὶ τὸ φύλλον τοῦ δένδρου κἂν εἰς ἱμάτια τεθῇ τὸ μῆλον, ἄκοπα διατηρεῖ, and Rogers's note.

1059. For the double gen. cp. supra line 38 n., *Pax* 529, *Eccl.* 524; and for the metaphor cp. Xen. *Symp.* 2. 4 ἡμᾶς δὲ . . τίνος ὄξειν δεήσει; καλοκάγαθία νῆ Δί', ἔφη ὁ Σωκράτης, *Com. adespr.* 876 ὄξειν ἐτῶν which recalls Falstaff's 'some relish of the saltiness of time' (*2 Henry IV* i. ii. 111).

1060. 'O of old renowned and strong, In the choral dance and song, In the deadly battle throng, And in this, our one distinction, Manliest we, mankind among' (Rogers).

Schol. R παρὰ τὸ "πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι." This proverb, which is used like *fuimus Troes*, is quoted in *Plut.* 1002, 1075. **πάλαι ποτέ** occurs elsewhere in Aristophanes only in *Pax* 133 ἦλθεν κατ' ἔχθραν αἰετοῦ πάλαι ποτέ (a Tragic line), and *Nub.* 1312 πάλαι ποτ' ἐπέξει (chor.). **ἄλκιμος** also is a poetical word, not occurring elsewhere in Aristophanes except in this proverb; Herond. vi. 54 ἦν μὲν κοτ' ἦν τις, ἀλλὰ νῦν γεγήρακε is based on the same proverb.

For **ἐν χοροῖς** cp. line 682 n. and *Lys.* 1227 ἐν οἴνῳ συμπόται σοφώτατοι, *Thesm.* 112, 835, 873.

1062. κατ' αὐτό: for this line see Crit. Note. It is hard to say what **τοῦτο** is unless they point to the ἐγκεντρῖς. However, such a bathos seems out of place in this solemn ode, and probably the line is a marginal note, which has ejected the original. The note in V, viz. ἐν τούτῳ . . τῷ πολεμεῖν, is certainly wrong. Brunck's **δῆ** is rarely found in Aristophanes after αὐτός, but cp. *Pax* 508, *Lys.* 888; it is also defended by Dem. *Lept.* 471. 47 ἀλλ' αὐτὸ δῆ τοῦτο καὶ τὸ δεινὸν ἐστίν. **κατά** in a causal sense is generally found with a neut. interrog., 3 times with an abstract subst., *Eq.* 1370 κατὰ σπουδᾶς, *Pax* 133 ἦλθεν κατ' ἔχθραν, *Isan.* 109 κατὰ σὴν μίμησιν.

1063. 'Ah, but that was long ago : Those are days for ever past' (Rogers).

πρίν ποτε : schol. V Δίδυμός φησιν ὡς παρώδησε ταῦτα ἐκ τῶν Τιμοκρέωντος τοῦ Ῥοδίου : Bergk *PLG.* iii. 540. πρίν adverbial is not Comic : it is found in *Pax* 593 (chor.), *Vesp.* 1704 (from Euripides) (Bachm. *Conj.* p. 47), cp. Eur. *Troad.* 582 πρίν ποτ' ἤμεν, and Catull. iv. 25 *sed haec prius fuere*.

1064. 'But see the white flowers here are creeping over my hair, whiter than the swan.'

κύκνοιο : cp. line 1032 n. for the *comparatio compendiaria*, and for the Epic termination cp. line 1519, and Speck *de Epic. etc. form. ap. Com. usu* p. 30, who quotes *Eq.* 1016, 1059, *Lys.* 775, *Pax* 1090 (all in hexameters).

δή : Aristophanes never uses this particle after an adjective (cp. line 980 n.), but there is no objection to it here as the line is a quotation from some old poet.

The feathers of a swan are the type of greyness in Greek poetry ; Aesch. *Prom.* 795 mentions the κόραι κυκνόμορφοι, Eur. *Bacch.* 1365 πολιδόχρως κύκνος.

1066. 'Yet in these our embers low Still some youthful fires must glow' (Rogers).

τῶνδε ῥώμην : this is the only certain instance of the shortening of a vowel before ρ (in thesi) in Aristophanes. It seems to be a parody (OKähler *Nub.* 344 append.). A vowel is lengthened before ρ in arsis twice in this play, viz. lines 982, 1487. In the other early Comic poets there are two instances of the shortening, but only in hexameters, viz. Hermipp. 82, Pherecr. 152. In Plato *Com.* 138 ἐν τρισὶν πληγαῖς ἀπηδέσθη τὸ ῥάμφος Kock doubts the integrity of the text. In Pherecr. 108. 29 I suggest ἡβυλλιῶσαι, τὰ ῥόδ' ἀποκεκαρμέναι (for καὶ τὰ ῥόδα κεκαρμέναι). So Meineke *FCG.* ii. p. 303 seems to be right (against Blaydes on *Ach.* 1146) in denying this licence to Comedy. In Tragedy of course it is common. If the line is from a poet, it is not improbable that it is from one of the Tragic—perhaps Euripides—on account of the use of δεῖ. This is a prosaic word, first familiarised to poetry by Euripides (250 times) ; it occurs only 25 times in Aeschylus (not in *Persae*, *Septem*), 70 times in Sophocles (rare in *Oedipus Tyrannus*, *Oedipus Coloneus*, *Electra*, mostly in *Philoctetes*—22 times), only once in Homer (*Il.* ix. 337), Pindar (*O.* vi. 28), not in Hesiod, Homer's *Hymns*, or Theognis (Momms. *Beiträge* p. 666).

1067. νεανικήν : the synizesis is justifiable in a Tragic

parody, cp. *Thesm.* 280 θέασαι, *Ach.* 924 αἱ νηῦς (probably corrupt), *Com. adesp.* 873 νοττιὰν τέκνων (Kühner-Blass *Gram.* i. p. 227).

1068. The commentators quote Eur. *Andr.* 764 πολλῶν νέων γὰρ κὰν γέρων εὐψυχος ἦ | κρείσσων and the proverb αἰετοῦ γῆρας κορύδου νεότης (Zenob. ii. 38).

1069. κικίννους: *Frg.* 218 καὶ λεῖος ὥσπερ ἔγχελυς χρυσοῦς ἔχων κικίννους, cp. *Othello* i. ii. 68 'The wealthy curled darlings of our nation.' The wearing of long hair was looked upon as foppishness and arrogance (κομᾶν = ὑπερηφανεύειν *Nub.* 545, infra 1317 n.), and also as a proof of vice (cp. *Nub.* 1101 and the proverb οὐδεὶς κομήτης ὅστις οὐ ψηνίζεται or βινητῆ or περαίνεται, Agathon *Frg.* 3 κόμαι μάρτυρες τρυφῆς, OKähler *Nub.* 14). The correct length of hair, and the fashion of the cut, served to indicate the polished gentleman (Lucian *Lexiph.* 10, Plato *Rep.* iv. 425 B), cp. ABauer in Müller's *Handbuch* iv. p. 429.

1070. σχῆμα, 'attitudes.'

1071. φύσιν, 'appearance'; Soph. *OT.* 740 τὸν δὲ Λάιον φύσιν | τὴν εἶχε φράζε. In *Nub.* 503 ΣΩΚ. οὐδὲν διοίσεις Χαιρεφώντος τὴν φύσιν ['in nature']. ΣΤΡ. οἴμοι κακοδαίμων, ἡμιθνήσ γενήσομαι, Strepsiades mistakes Socrates's meaning.

1072. διεσφηκωμένον, 'with a wasp's waist,' or rather 'provided with a wasp's sting.' It also means διαδεδεμένον ('tight-laced') schol. R. Phryn. Bekk. *Anecd.* p. 36. 12 διεσφηκῶσθαι τὸ διεσφίγχθαι καὶ ἐκ τῆς σφίγξεως κεκοιλάνθαι (Ruth.). Lank men are called σφηκῶδεις in *Plut.* 561.

1073. ἡμῶν = τί ἡμεῖς διὰ τῆς ἐγκεντρίδος ἐπινουοῦμεν. For the double gen. cp. Aesch. *Agam.* 1241 τὴν Θυέστου δαῖτα παιδείων κρεῶν, Thuc. i. 25 κατὰ τὴν τῶν Φαιάκων προενόκησιν τῆς Κερκύρας.

1074. Schol. ὁ στίχος Εὐριπίδου ἐκ Σθενοβοίας [*Frg.* 663 Nauck *FTG.*], ποιητὴν δ' ἄρα | Ἔρως διδάσκει κὰν ἄμουσος ἦ τὸ πρὶν: cp. also Telephus *Frg.* 715 χρεῖα διδάσκει, κὰν βραδύς τις ἦ, σοφόν, and the imitation in Menand. 263 χρεῖα διδάσκει, κὰν ἄμουσος ἦ, σοφόν. There is some doubt as to ποιητὴν, as *Plut. Symp.* i. 5. 622 c gives μουσικὴν, but this word has probably come from chap. 2, where there is a long discussion on μουσική (Bakhuyzen *de parod.* p. 61). The line is parodied in *Aristeid.* 2. 198 Διόνυσος ποιεῖ χορευτὴν, κὰν ἄμουσος ἦ τὸ πρὶν, and paraphrased by Agathon in Plato *Symp.* 196 E πᾶς γοῦν ποιητῆς γίγνεται κὰν ἄμουσος ἦ τὸ πρὶν, οὐ ἂν Ἔρως ἄψηται.

κἄν . . η = 'etiamsi indoctus fuerit antea' (Sobol. *Synt.* pp. 4, 56). (a) Thuc. i. 41. 2 φίλον ἡγούνται τὸν ὑπουργοῦντα ἦν καὶ πρότερον ἐχθρὸς ᾗ, *Nub.* 1115, *Pax* 1356. (b) with a relat. *Vesp.* 561 ὦν ἂν φάσκω. (c) with ὅταν *Thesm.* 493. In all these cases the pres. expresses action that precedes that of the principal verb. The instances given by Coenen *de usu part. condit. ap. Aristoph.* p. 54 (*Eq.* 39, 1307, *Nub.* 1152, *Av.* 1610) are not parallel.

τὸ πρῶν is not an adverb elsewhere in Aristophanes (Sobol. *Synt.* p. 66), cp. line 1063 n.

1075. πρόσσεστι: the *vox propria* of a quality or repute; *Nub.* 588 φασὶ γὰρ δυσβουλίαν | τῇδε τῇ πόλει προσεῖναι, Herond. 1. 19 σίλλαινε ταῦτα· τῆς νεωτέρης· ὑμῖν | πρόσσεστιν 'it is the way of you young girls,' Soph. *Aj.* 1079, *Trach.* 454; see further Kock on Timocles 12. 2.

1076 seqq. Rogers's rendering of this passage is excellent. 'We the only true-born Attics, of the staunch heroic breed, Many a time have fought for Athens, guarding her in hours of need; When with smoke and fire and rapine forth the fierce Barbarian came, Eager to destroy our wasp-nests, smothering all the town in flame, Out at once we rushed to meet him, on with shield and spur we went, Fought the memorable battle, primed with fiery hardiment: Man to man we stood, and, grimly, gnawed with rage our under lips. Hah! their arrows hail so densely, all the sun is in eclipse! Yet we drove their ranks before us, e'er the fall of eventide; As we closed, an owl flew o'er us, and the Gods were on our side! Stung in jaw, and cheek, and eyebrow, fearfully they took to flight, We behind them, we harpooning at their slops with all our might.'

δικαίως, 'we alone can rightly claim to be genuine aborigines' (δικαίως = 'truly'). Wasps, like *cicadae*, might reasonably be called αὐτόχθονες. This was a favourite boast; *Lys.* 1082, Eur. *Ion* 30 ἐλθὼν λαδὼν εἰς αὐτόχθονα | κλεινῶν Ἀθηναίων. Antisthenes (Diog. Laert. vi. 1) sneered at this vanity, saying that the Athenians μηδὲν εἶναι κοχλιῶν καὶ ἀπτελέβων ['locusts'] εὐγενεστέρους (Beck.-Göll. *Charik.* i. pp. 25-7).

1079. This description of the battle of Marathon owes much to the history of Herodotus, which 'had just been given to the public: and Aristophanes has caught not only the tone, but the very phraseology, in which the story of the Persian invasion is told in that great prose epic' (Rogers).

τύφων, 'seeking to fill with smoke and flame.' Of course, they speak of Athens as a hive; cp. above line 457.

πυρπολῶν is used in a similar context in Herod. viii. 50 ἐληλύθεε ἀνὴρ Ἀθηναῖος ἀγγέλλων ἤκειν τὸν βάρβαρον ἐς τὴν Ἀττικὴν, καὶ πᾶσαν αὐτὴν πυρπολέεσθαι, and in Anaxilas 22. 8 τὴν Πλαγγόνα | ἥτις ὥσπερ ἡ Χίμαιρα πυρπολεῖ τοὺς βαρβάρους (viz. Asiatic merchants).

1080. ἐξελεῖν: the *vox propria* of 'razing to the ground,' but only in the aor.; Herod. i. 103, Thuc. iii. 113, iv. 69, Dem. 235. 23.

ἀνθρήνια: νῦν τὰ τῶν σφηκῶν κηρία. <κυρίως δὲ τὰ τῶν ἀνθρήνων σμήνη> (schol. R). A word-play on Ἀθήνας.

1081. In like manner the bees are compared to soldiers in *Henry V* i. ii. 193 'Others, like soldiers, armed in their stings, Make boot upon the summer's velvet buds.' vanLeeuwen quotes Sulpicia 51 seqq. *cum defendier armis | suadet amor patriae et captiva penatibus uxor, | convenit ut vespis, quarum domus arce munitae, | turba rigens strictis per lutea corpora telis.*

This line is apparently due to a reminiscence of Herod. vi. 112 δρόμῳ ἔεντο ἐς τοὺς βαρβάρους . . πρῶτοι μὲν γὰρ Ἑλλήνων πάντων δρόμῳ ἐς πολεμίους ἐχρήσαντο.

σὺν δόρει σὺν ἀσπίδι: τὸ τοῦ Ἀχαιοῦ ἀπὸ Μῶμου δράματος (schol. V). The whole verse is quoted by the scholiast on *Pax* 357 Ἀρης ὁ ληστής σὺν δόρει σὺν ἀσπίδι (Nauck *FTG*. p. 753).

For the asyndeton cp. *Ran.* 157 ἀνδρῶν γυναικῶν, Soph. *OC.* 481 ὕδατος μελίσσης. The form δόρει is Tragic, although δόρη occurs Theopomp. *Com.* 25, cp. *δορί Ach.* 1188 (trag. trim. iamb.), *Lys.* 1151 (id.), *Ran.* 1289 (chor.), *δορός Ach.* 1193 (chor.). See further Kühner-Blass *Gram.* i. p. 457, Jebb on Soph. *OC.* 620, Speck *de Epic. etc. form. ap. Com. usu* p. 36.

1082. δξίνην, 'primed with vinegar temper.' *Twelfth Night* III. iv. 157 'Here's the challenge, read it; I warrant there's vinegar and pepper in 't,' Plaut. *Truc.* 312 *si ecator hic homo sinapi victitet, non censeam tam esse tristem posse.* In *Eq.* 1304 δξίνην Ὑπέρβολον it means 'rank' 'rancid.' Pliny *NH.* xiv. 20. 25 *vitium musto quibusdam in locis iterum sponte fervere, quia calamitate deperit sapor, vappaeque accipit nomen, probrosum etiam hominem cum degeneravit animus.* Blaydes quotes *Ach.* 352 δεινὸν γὰρ οὕτως ὀμφακίαν πεφυκέναι | τὸν θυμὸν ἀνδρῶν, Theocr. xv. 148 χώνηρ ὄξος ἅπαν.

θυμόν is a pun on θύμον, the natural food of wasps.

1083 seqq. The commentators quote Eur. *Hel.* 1072, *Heracl.* 837 ἀνὴρ δ' ἐπ' ἀνδρὶ στὰς ἐκαρτέρει μάχῃ, Tyrt. *Frg.*

10. 31-2 ἀλλά τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισι | στηριχθεὶς ἐπὶ γῆς, χεῖλος ὁδοῦσι δακῶν, Eur. *Bacch.* 621 χεῖλεσιν διδοὺς ὁδόντας, Virg. *Aen.* x. 361 concurrunt, haeret pede pes, densusque viro vir.

1083. **στάς**: the sing. is regular after the plur. in partitive apposition; Eupol. 42 οἰκοῦσι δ' ἐνθάδ' ἐν τρισὶν καλιδίοις | οἴκημ' ἔχων ἕκαστος, Xen. *Anab.* vii. 3. 47 οἱ ἱππεῖς οἴχονται μοι ἄλλος ἄλλη διώκων. Soph. *Ant.* 259 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοὶ | φύλαξ ἐλέγχων φύλακα is a much bolder example (see Jebb).

παρά is so used with dat. *Eccl.* 682, with acc. *Pax* 1269, *Lys.* 634. After ἴστασθαι, τίθεσθαι, ἵζεσθαι, παρά means *apud*, not *ad*, as is proved by *Pax* 1269 αὐτοῦ παρ' ἐμὲ στάν, since αὐτοῦ is *hic*, not *huc* (Sobol. *Praep.* p. 193).

For ὑπό cp. line 106 n., *Lys.* 505 ὑπὸ τῆς ὀργῆς, *Eq.* 515 ὑπ' ἀνοίας, *Pax* 25, all of innate cause (Sobol. *Praep.* p. 217).

ἐσθίων: cp. *Othello* v. ii. 43 'Alas, why gnaw you so your nether lip?'

1084. **ὑπὸ δέ**: a reminiscence not of Marathon, but of Thermopylae; Herod. vii. 226 ἐπεὰν οἱ βάρβαροι ἀπιέωσι τὰ τοξεύματα, τὸν ἥλιον ὑπὸ τοῦ πλήθεος τῶν διστῶν ἀποκρύπτουσι. The answer of Leonidas (of Dieneces according to Herod. l.c.) to this intelligence is quoted by the scholiast in V: ἀγαθὰ ἀγγέλλεις, ὦ ξένε, εἰ ὑπὸ σκιὰν μαχοῦμεθα. The bow was the national weapon of the Persians, cp. Herod. vii. 49. Rogers quotes *Childe Harold* ii. 90 'The flying Mede, his shaftless broken bow, The fiery Greek, his red pursuing spear.'

For ὑπό of an *impeding* cause cp. Sobol. *Praep.* p. 216. In Latin it is *prae*; Cic. *Tusc.* i. 42. 101 solem *prae* iaculorum multitudine et sagittarum non videbitis.

1085. **πρὸς ἑσπέραν**, 'a little before evening'; *Lys.* 412, *Eccl.* 20.

1086. **γλαῦξ**: a reminiscence of Salamis; γλαῦκα ὀφθῆναι διαπετομένην ἐπὶ τὰ δεξιὰ τῶν γεῶν Plut. *Them.* 12. On the omen see Jebb's *Theophr. Char.* p. 268, and Diod. Sic. xx. 11 (Rogers).

1087. **ἐσπόμεσθα**: from Herod. vi. 113 φεύγουσι δὲ τοῖσι Πέρσησι εἶποντο κόπτοντες.

θυννάζοντες, 'harpooning at their slops'; κεντοῦντες ὡς τοὺς θύννους τοῖς τριόδοις, μεταφορικῶς (schol. V). The metaphor seems to be taken from Aesch. *Pers.* 427 τοὶ δ' ὥστε θύννους ἢ τιν' ἰχθύων βόλον | ἀγαῖσι κωπῶν θραύμασιν τ' ἐρείπιων |

ἔπαιον, ἐρράχιζον, although it is as old as Hom. *Od.* x. 124
 ἰχθὺς δ' ὡς πείροντες ἀτερπέα δαῖτα φέροντο.

For εἰς cp. *Nub.* 549 ἔπαισ' εἰς τὴν γαστέρα.

Θυλάκους: more politely called ἀναξυρίδες, Herod. v. 49
 ἀναξυρίδας δὲ ἔχοντες ἔρχονται εἰς τὰς μάχας καὶ κυρβασίας ἐπὶ
 τῇσι κεφαλῇσι. Hence Euripides dresses Paris in θύλακοι,
Cycl. 182 ἢ τοὺς θυλάκους τοὺς ποικίλους | περὶ τοῖν σκελοῖν ἰδοῦσα
 καὶ τὸν χρύσειον | κλοιὸν φέροντα.

1089. ὥστε: according to the general rule, ὥστε ought to be
 followed by the indic. here, but cp. Gildersl. *AJP.* vi. p. 171.
 'The passage from the infin. to the indic. is from the *implicit*
 to the *explicit*. It is really an outgrowth from the ὥστε-with-
 infin. form due to the desire to make the fact more prominent'
 (cp. line 1395).

1091. 'Was I not then a terror, so that all the world was
 terrified over there, and I subdued my foes, sailing over there
 with my war vessels!' Probably ἐκεῖ was familiar for 'across
 the water.' Elsewhere in this play it is used with a similar
 vagueness, cp. line 92 n.

ἄρα is ratiocinative as well as interrogative; *Lys.* 648,
Plut. 546, *Av.* 797, *Nub.* 1094 (cp. line 460 n.). It is used
 exactly like ἄρ' οὐ in lines 463, 575.

1093. ταῖς τριήρεσιν: not *in* the triremes, but *by means*
of (Bachm. *Conj.* p. 17). Otherwise ἐν would be required, as
 in *Ran.* 139 ἐν πλοιαρίῳ . . σε . . ναντῆς διάξει, *Ach.* 541,
Thesm. 877. However, Mommsen (*Beiträge* p. 644) takes it as
 a 'military sociative instrumental,' and quotes line 1146,
Ach. 622, *Pax* 747, *Lys.* 1133, 1151, *Ran.* 1207.

1095. 'It was not then our manhood's test, Who can make
 a fine oration? Who is shrewd in litigation? It was, WHO
 CAN ROW THE BEST?' (Rogers).

ἐμέλλομεν . . ἔσοιτο: the difference of moods has been
 left unexplained by editors, for *Plut.* 329-31, which Blaydes
 quotes, δεινὸν γάρ, εἰ τριωβόλου μὲν οὐνεκα | ὥστιζόμεσθ' ἐκάστοτ'
 ἐν τῇ κκλησίᾳ | αὐτὸν δὲ τὸν Πλούτον παρεῖην τῷ λαβεῖν is per-
 fectly regular, as the μὲν clause is not a part of the protasis
 at all; 'although we struggled and shoved.' In the present
 passage the imperf. implies that they were really bad orators,
 and the fut. opt. that some at least were ἀριστοὶ ἐρέται.
 ἐμέλλομεν is perfectly regular if it is considered to represent
 the same tense of direct discourse (Goodwin *MT.* § 672), since
 the imperf. is never changed to the opt. in *orat. obl.* In
 Homer the construction with ἐμελλον differs but little from

the imperf. with *ἄν*: *Od.* xiii. 383 *ἦ μάλα δὴ . . Ἀγαμέμνωνος Ἀτρεΐδᾱο | φθίσεσθαι κακὸν οἶτον ἔμελλον, εἰ μὴ . . ἔειπες*. So here *ἐμέλλομεν λέξειν* means 'we should have spoken well (under certain conditions which were not realised)' 'we took no thought how we might have fitted ourselves to be orators.' In principle, this imperf. does not differ much from the construction with *ἄρα*, cp. *Ach.* 347 *ἐμέλλετ' ἄρα πάντως ἀνήσειν τῆς βοῆς κτλ.*, and line 460 n. The imperf. of *μέλλω* is similarly combined with a fut. in *Thuc.* iii. 16 *ναυτικὸν παρεσκεύαζον ὃ τι πέμψουσιν ἐς τὴν Λέσβον καὶ ναύαρχον προσέταξαν Ἀλκίδαν, ὃς ἔμελλεν ἐπιπλεύσεσθαι*. Indeed, variation of moods is a feature of Thucydides's style; ii. 80. 1 *ὅτι κρατήσουσι καὶ . . ἔσοιτο*, viii. 50. 1 *ἔσοιτο . . ἐνδέξονται*, 51. 1 *ὥς μέλλουσιν καὶ πεπυσμένος εἶη*, cp. also *Lysias* xii. 44 *ἐπεβουλεύεσθε ὅπως μὴτ' ἀγαθὸν μηδὲν ψηφίσαισθε, πολλῶν τε ἐνδεεῖς ἔσεσθε*. The difficulty here is that, on the analogy of the latter passages, we should expect *εὖ λέξομεν*, not *ἐμέλλομεν λέξειν*.

1098. πόλεις: probably for the most part 'islands,' as Sicily is called a *πόλις Ραχ* 251, and Euboea in *Eur. Ion* 294. This seems to be schol. V's meaning: *ἕως ὑπὸ Μήδους γενομένας Ἀθηναίων*. For the Athenian conquests after the battle of Plataea see *Thuc.* i. 94 *ἐστράτευσαν ἐς Κύπρον καὶ αὐτῆς τὰ πολλὰ κατεστρέψαντο· καὶ ὕστερον ἐς Βυζάντιον Μήδων ἐχόντων*, *Herod.* vii. 107, and *Plut. Cim.* 12 seqq.

1100. νεώτεροι: the younger generation of demagogues, who inaugurated the 'Entartung der Demokratie,' so familiar to us in German historians, includes all popular leaders from the death of Themistocles. Even Pericles did not escape the venom of Aristophanes's wit (cp. Müller-Strübing *Hist. Krit.* pp. 39, 100 and line 890 n.).

1101. 'If you study us from many points of view, you will find that in all things our ways and lives strongly resemble those of wasps.'

εἰς ἅπαντα: *εἰς* designates the sphere in which the notion of the adj. is shown, *Av.* 156, *Ran.* 968.

1105. ὀξύθυμον: they lived the kind of life ascribed by Phrynichus *Com.* 18 to Timon, viz. *ζῶ δὲ Τίμωνος βίον | ἄγαμον ἄδουλον ὀξύθυμον ἀπρόσοδον | ἀγέλαστον ἀδιάλεκτον ἰδιογνώμονα*, cp. lines 406, 455.

1107. ἴσμούς: cp. Blaydes on *Lys.* 353.

τάνθρηνια: *ἀνθρήνιον* is the 'hive,' not the hornet. So Sophocles was called *Μουσῶν εὐκόλων ἀνθρήνιον* 'a hive of sweetness' *Com. adesp.* 22. For the prep. *εἰς* (Kock's emenda-

tion) cp. Plato *Phaedo* 59 D εἰώθειμεν φοιτᾶν παρὰ τὸν Σωκράτη συλλεγόμενοι ἔωθεν εἰς τὸ δικαστήριον, *Legg.* vi. 755 E τὸν δὲ ξύλλογον τοῦτον . . τοὺς νομοφύλακας συλλέξαντας εἰς χωρίον ὡς ἱερώτατον . . καθίσαι χωρὶς μὲν τοὺς ὀπλίτας, χωρὶς δὲ τοὺς ἱππέας (Kock 'Verisimilia' *Fleck. Ann.* vi. pp. 177 seqq.).

1108. So the bees in *Henry V* i. ii. 190 'They have a king and officers of sorts, Where some, like magistrates, correct at home . . The sad-eyed justice, with his surly hum, Delivering o'er to executors pale The lazy yawning drone.'

ἄρχων: the official residence of the chief Archon was in the Agora παρὰ τοὺς ἐπωνύμους (Bekk. *Anecd.* p. 449. 22). For his jurisdiction cp. Gilbert *Staatsalt.* i. p. 240, vWilam. *Arist. u. Athen* ii. p. 46, <Arist.> *Ath. Pol.* 56. 33-46. It is possible that 'the Archon' here may include the ten Archons, who sat in the ten dicasteries, cp. line 305 n.

παρά = *apud* (not 'in the house of'); *Thesm.* 489, *Frg.* 126. *Ach.* 759 παρ' ἀμὲ πολυτίματος is in a Megarian's speech.

ἑνδεκα: ἡ τῶν ἑνδεκα ἀρχῇ τοὺς μὲν ὁμολογοῦντας [ἀπαγομένους in Aristotle] καὶ ἀνδραποδιστὰς καὶ λωποδύτας θανάτῳ ἐκόλαζον, τοὺς δὲ ἀρνούμενους εἰς δικαστήριον εἰσῆγον· εἰσῆγον δὲ καὶ τὰς ἐνδείξεις schol. R from <Arist.> *Ath. Pol.* 52; cp. Schöm. p. 414, Gilbert *Staatsalt.* i. p. 243. Their court was τὸ Παράβυστον (Pollux viii. 121).

1109. 'Others sit in the Odeum, huddled together in masses close to the walls, just like this, bending to the earth, and stirring slowly like the grub in the cells; and in our ways of life besides we are full of contrivance; for no man escapes our sting, and thus we contrive a living.'

ᾠδεῖον: an Odeum was distinguished from a theatre by being covered. Its design can be understood from the remains of the Odeum of Herodes Atticus at Athens, which was called a θέατρον ὑπωρόφιον (Suidas), and from the smaller theatre at Pompeii.

The Odeum mentioned here was the oldest of all. It lay near the precinct of Dionysus to the south of the Acropolis, and was probably a *theatrum tectum* (AMüller *Bühnenalt.* p. 70). Hesychius says of this place τόπος ἐν ᾧ πρὶν τὸ θέατρον κατασκευασθῆναι οἱ ῥάψωδοι καὶ οἱ κιθαρῳδοὶ ἡγωνίζοντο. It is supposed to have been built by Solon or Peisistratus (Bursian), and restored by Pericles (see Lolling in Müller's *Handbuch* iii. p. 326 n. 3). It sometimes served for political or military purposes (Xen. *Hell.* ii. 4. 9), as a storehouse for state corn (Dem. 918. 9), and as a court for the σιτοφύλακες and μετρονόμοι

(<Dem. > 1362. 24). The Proagon, which was the preliminary contest before the Dionysia, was also held here. The passage that tells most about this is the scholion on Aeschin. *Ctes.* 67 ἐγίνοντο πρὸ τῶν μεγάλων Διονυσίων ἡμέραις ὀλίγαις ἔμπροσθεν ἐν τῷ ᾧδεῖ καλουμένῳ τῶν τραγωδῶν ἀγῶν καὶ ἐπιδείξεις ὧν μέλλουσι δραμάτων ἀγωνίζεσθαι ἐν τῷ θεάτρῳ, δι' ὃ ἐτύμως [so Usener for codd. ἔτοιμος, ἐτοίμως] προάγων καλεῖται· εἰσίσαι δὲ δίχα προσώπων οἱ ὑποκριταὶ γυμνοί.

ᾧδε: cp. Crit. App.

1111. κυττάρους, 'cells'; *Pax* 199 ὑπ' αὐτὸν ἀτεχνῶς τοῦραν τοῦν κύτταρον 'the concave vault of heaven.' κύτταρος is a pine cone in *Thesm.* 516. Rogers compares Arist. *HA.* v. 17.

1114. 'But the fact is, there are drones sitting idle amongst us without a sting, who, abiding at home, devour our distressful burdens quite at their ease.'

κηφήνες: τοὺς ἐπὶ τοῦ βήματος λέγει ῥήτορας (schol. V), a note apparently prompted by the reminiscence of this passage in Plato *Rep.* viii. 52 c where demagogues are called drones, cp. also *Diph.* 126. 7 ἵνα τόνδε κόριν κηφήνα ποήσω, 'render harmless this back-biter,' *Suid.* κηφήν . . λέγεται καὶ ἄνθρωπος ὁ μηδὲν δρᾶν δυνάμενος, *Virg. Georg.* iv. 168 *ignavum fucos pecus*. 'Drones' here include all the unproductive classes.

1116. πόνον: the scholiast in V apparently read πόνον, viz. κηφήνες δὲ εἰσιν οἱ ἄρσενες τῶν μελισσῶν, οἵτινες οὔτε κέντρα ἔχουσιν οὔτε κηρία ἐργάζονται ἀλλὰ τὰ τῶν μελισσῶν ἔργα κατεσθίουσιν. *Ἡσίοδος* [*OD.* 304] κηφήνεσσι κοβούροις ἵκελος ὁρμήν, | οἳ τε μελισσῶν κάματον τρύχουσιν ἀεργοὶ | ἔσθοντες. Schol. R's note, though brief (ὥς ἂν εἰ ἔφη τὸν γόνον φόρον τῶν μελισσῶν), is held by Rutherford responsible for the τοῦ φόρου in line 1115. The latter's note runs thus: 'The rest of the spurious line 1115 is made up from an adscript to the κηφήνες of line 1114. With the help of the Venetus we may restore that adscript: <ὅτι κηφήνες οἱ ἄρσενες τῶν μελισσῶν> οὐκ ἔχοντες κέντρον <καὶ οἷκ>οι μένοντες,' but it must be remarked that there are 20 verses in the Epirrhema and Antepirrhema respectively, and that the omission of line 1115 would destroy this necessary correspondence. Again, μένοντες 'remaining at home' is too idiomatic to occur to a late scholiast, cp. *Pax* 321 πλεῖν, μένειν κτλ., *Ach.* 1052, *Eur. Heracl.* 700 αἰσχροὺν γὰρ οἰκούρημα γίγνεται τόδε, | τοὺς μὲν μάχεσθαι, τοῦσδε δειλὰ μένειν, and, furthermore, there is no reason why τοῦ φόρου τὸν πόνον should not mean 'distressful burdens.' Aristo-

phanes, after his manner, κατ' ἐτυμολογίαν σκώπτει (cp. line 589 n.). φόρος had a special meaning in the Athenian empire, but in the commonwealth of wasps it might from its etymology mean 'burdens.' The wasps here are 'The poor mechanic porters crowding in Their heavy burdens at his narrow gate' (*Henry V* i. ii. 200) for the 'lazy yawning drones' to devour. Doubtless the other meaning 'tribute' is also glanced at.

1117. 'Now there is no bitterness like this, that one who is no soldier should swill our fees, although he has never carried oar, or spear, or—blister in our country's service.'

ἀστράτευτος)(ἐστρατευμένος *Ran.* 1113, cp. *ibid.* 204 ἀθαλάττωτος.

1118. ὕπερ: this is the only instance of the anastrophe of this prep. in Aristophanes. In general, anastrophe of the prep. is rare in Aristophanes, except in the case of περί, which occurs 15 times, but not in the earliest comedies. The first instance is *Nub.* 956. Instances of other preps. are *Ran.* 1212 κατά (*Eur. Hypsip.*), 1244 ὑπό (*Eur. Melanippe*), *Lys.* 1145-6 (Tragic pathos), *Eccl.* 4 (parody), *Av.* 1517 ἀπό (parody). *Thesm.* 1055 νέκυσιν ἐπι πορείαν is an emendation of ὕψελιν, which, though generally accepted, is open to suspicion, as Aristophanes never anastrophises preps. except with the gen. (Bachm. *Conj.* p. 26). Anastrophe of περί is not uncommon in prose, but there is only one instance in early Attic inscriptions, viz. *CIA.* i. 57 b 13. It is strange to ordinary speech; cp. *Arist. Poet.* 1458 b (see Momms. *Beiträge* p. 644, Schmid *Att.* i. p. xix, ii. p. 64).

1119. λαβών: a play on the double sense of λαμβάνειν: 'provided with oar, or spear, or—blister.' For the sense cp. *All's well that Ends well* i. ii. 63 'this he wish'd: I after him do after him wish too, Since I nor wax nor honey can bring home, I quickly were dissolved from my hive, To give some labourers room,' and Milton *Samson Agon.* 'But to sit idle on the household hearth A burdensome drone.'

1120. 'Now it is my solemn opinion that all without exception who are unprovided with stings should be denied their—three-obol fees.'

ἐμβραχύ: on this adv. cp. Cobet *VL.* pp. 208-9. Though in meaning it does not differ from ὥς <ἐπος> εἰπεῖν, it is used differently, being always associated with ὅστις, ὅστις ἄν, ὃ τι βούλει, ὅπουπερ, ὃ τι περ, while ὥς <ἐπος> εἰπεῖν requires (except in Aristotle, who used it sometimes in an exaggerated metaphor, e.g. *Ath. Pol.* 2. 12 Sandys) πᾶς, οὐδεὶς, or some

numeral ; cp. *Thesm.* 390, Cratin. 254 ἔδει παρασχεῖν ὅ τι τις εὔξαιτ' ἐμβραχύ.

1121. μήχη : cp. Kühner-Blass *Gram.* i. p. 243.

τὸ κέντρον : a surprise for the dicasts' 'ticket.'

1122. οὔτοι, 'never, I tell you, as long as I live, will I let this be taken off my shoulders, for this, and this alone, rescued me in the armed line, when the battalions of the ruffian Boreas charged me.' μέγας is a natural epithet of Βορέας (cp. *Eg.* 430 μέγας καθιείς), which is παρ' ὑπόνοιαν for βασιλεύς. The note of schol. R is an attempt to get too much out of this piece of fustian, viz. μήποτε ὁ διαφθείρας τὸν ἐπ' Ἀρτεμισίῳ στόλον τῶν βαρβάρων. καλῶς δὲ τὸ ἐπεστρατεύσατο· πολὺς γὰρ ἐλθὼν κατέδυσεν αὐτῶν τὰ σκάφη : cp. Cratin. 207 ἰμάτιον μοχθηρὸν ὅταν Βορρᾶς καταπνεύσῃ. For the uncontracted form βορέας cp. Kühner-Blass *Gram.* i. p. 386.

1125. παθεῖν, 'it seems you do not want to have a kindness done to you.'

1126. οὐ γάρ : οὐ λυσιτελεῖ μοι, φησί, πολυτελεῇ ἀμφιέννυσθαι, <καὶ γὰρ πρῶην ἰχθύδια ἐσθίων ὀπτά, καταστάξαντος ζωμοῦ> ἐπὶ τὸ ἰμάτιον, <τριώβολον ἔδωκα τῷ κναφεῖ μισθόν> schol. R. This explanation is accepted by most editors, but the aor. ἐμπλήμενος shows that the accident was subsequent to the meal. What really happened is described in *Ecccl.* 347.

1127. ἐπανθρακίδων, 'small fry' ; *Ecccl.* 56 τριχίδων, cp. line 329. The line is almost repeated *Frg.* 900 καὶ γὰρ πρότερον δις ἀνθρακίδων ἄλμην πιών, which is quoted by Athen. vii. 329 B as from the *Vespae*.

1128. ὀφείλων, 'I ran into debt and had to pay him three obols.'

1129. ἀλλ' οὖν . . γε, 'well, at any rate, let the experiment be tried' ; *Nub.* 1002, Soph. *El.* 233 ἀλλ' οὖν εὐνοία γ' αὐδῶ, *Ant.* 84 ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενί : γε is generally added.

Distinguish from this σὺ δ' οὖν with the imperat. (see line 6 n.), which expresses unwillingness on the part of the speaker. Here unwillingness is shown by the person addressed.

ἐπειδήπερ, 'since once for all you have put yourself in my hands.' Such is the force of γε. ἐπειδήπερ is found in Aristophanes alone of all poets ; *Thesm.* 762, *Ach.* 437, 495, *Av.* 1360, *Nub.* 1412 (cp. Zycha *Wiener Studien* vii. p. 108).

1132. τηνδί : the article is omitted (1) generally after ὁδί, cp. *Ach.* 908, *Lys.* 1072, *Ecccl.* 27 ; (2) (= 'yonder') sometimes

after ὅδε in lyric and anapaestic verse and in Tragic parodies, cp. *Ach.* 336 (chor.), 454 (Tragic), 768, 810 (Megarian), 985 (chor.), 1191 (chor.), *Eq.* 1166; (3) generally after οὐτοσί, cp. *Ach.* 130, 187, 960, 1049, *Eq.* 1177, 1181 (Müller on *Ach.* 960), cp. line 615.

τριβωνικῶς, 'like an old hand,' a comically formed adverb like *Ach.* 1016 δειπνητικῶς, *Eq.* 18 κομψευρικῶς: of course there is also a play on τρίβων 'an old cloak.'

1133. 'After this, who would be a father, now that this son of mine wishes to smother me?'

ἔπειτα in an exclamation, *Nub.* 1249 ἔπειτ' ἀπαιτεῖς τὰργύριον τοιοῦτος ὢν; *Av.* 911, cp. line 52 n.

1134. ὅτε: the causal ὅτε, which occurs 16 times in Aristophanes (Sobol. *Synt.* p. 154), differs from the regular causal conj., as it is closely related in sense to the causal εἰ (Sobol. *Synt.* p. 90^b). It introduces the cause of the *judgment*, not of the *fact*; cp. *Ach.* 401, 647, *Eq.* 1112, 1122, *Nub.* 7, 34, 717, 1217, 1474, *Pax* 196, 1251, *Lys.* 421, *Thesm.* 707, *Ran.* 22, 1189.

1136. πρὸς πάντων θεῶν, 'now in the name of all the gods at once, what is this cursed thing?' Cp. Hor. *Od.* i. 8. 1 *per omnes te deos oro*. This formula does not occur elsewhere in Aristophanes in a question. The usual expressions are πρὸς θεῶν, πρὸς τῶν θεῶν, ὦ πρὸς τῶν θεῶν lines 484-5 (Bachm. *Conj.* p. 146). In general, these formulae are used only in requesting, forbidding, or asking a question; cp. line 1218.

1137. οἱ μὲν: Bdelycleon speaks in an impressive formal style that recalls *Il.* xiv. 291 χαλκίδα κικλήσκουσι θεοί, ἄνδρες δὲ κύμινδιν.

καυνάκην: a warm, woolly garment. The Μηδική σκευή of Pausanias (*Thuc.* i. 130) was a καυνάκης and a κάνδυσ (*Plut. Cim.* 6). The scholiast explains χλαῖνα Περσική ἀλεεινή. At Athens, the καυνάκης was generally made of some thick cloth, lined with sheep-skin, and was worn by slaves, Pollux vi. 11 καυνάκας δὲ τινὰς πορφυροῦς ἐπὶ στρωμάτων Μένανδρος ὠνόμασεν, vi. 60 Βαβυλωνίων δὲ ἐστὶν ὁ καυνάκης, *Athen.* xiv. 622 c [οἱ φαλλοφόροι] καυνάκας περιβεβλημένοι περιέρχονται (Beck.-Göll. *Charik.* iii. p. 262).

1138. Philocleon mistakes the elegant Persian robe for the coarse rustic βαίτη (schol. R ἀπὸ δήμου <τῆς Ἰπποθωωντίδος φυλῆς, ὡς ἐκεῖ τῶν βαιτῶν γινομένων>). The σισύρα was a κώδιον, sometimes used as a blanket (*Nub.* 10), sometimes as a cloak (*Eccl.* 418-21) (Beck.-Göll. *Charik.* iii. pp. 79, 261).

1139. Bdelycleon means 'home-keeping youth have ever homely wits.' It was the bitter complaint of the homely Athenian Dicaeopolis (*Ach.* 613) that men like 'the son of Coesyra' alone were chosen as ambassadors to the East. Such appointments afforded the only opportunities that the young Athenian had of seeing the world, and Sardis and Ecbatana, like Bagdad in modern times, were proverbial representatives of the mysterious Orient, as can be seen from *Ach.* 613 εἰδέν τις ὑμῶν τὰκβάτανα; where the article shows that the phrase was proverbial (cp. line 715 n.). So in *Ach.* 64 ὠκβάτανα (= 'O Jerusalem!') is an expression of astonishment.

1141. δοκεῖ, 'as far as appearances go, it is like Morychus's "shield-case."' τῶν περὶ τρυφήν ἐσπουδακόντων ὁ Μόρυχος (schol. R; cp. line 506 n.). The enormous cloak worn by this 'whoreson round man' in winter resembled in cut a 'shield-case,' cp. schol. V σάγματι δὲ ἐπεὶ παχέα (?). Indeed, such a man ἀστράτευτος ὢν was not likely to have anything else warlike about him. For σάγματι cp. *Ach.* 574, Eur. *Andr.* 617. It appears from schol. *Ach.* 61 that Morychus was sent as ambassador to Persia some years before this play, but that fact does not increase the humour of the present line.

1144. χόλιξ, 'do they make wool-sausages in Ecbatana?' The tassels of twisted wool remind Philocleon of χόλικες: cp. *Eq.* 1179, *Pax* 717. The κρόκη (= trama) was the thread passed by the shuttle (πηνίον) between the threads of the warp (στήμων), cp. Hes. *OD.* 538.

1145. πόθεν, 'nonsense'; *Ran.* 1455, *Eccl.* 389, 976, *Frg.* 629. In Tragedy also; Eur. *Alc.* 95, *El.* 657, *Andr.* 83. ποῖ has a like meaning *Lys.* 383, and τί in Eur. *Alc.* 806-7 δόμων γὰρ ζῶσι τῶνδε δεσπόται; ΘΕ. τί ζῶσιν; (= 'live!'). For ποῖος see line 1202 n.

1147. καταπέπωκε: line 1118 ἐκροφεῖν μισθόν, *Ran.* 1466, *Diph.* 43. 27 βρύκειν.

1148. ἐριώλην, 'wool-destroyer'; found but once in Greek (*Eq.* 511 'a hurricane') until the days of Apollonius Rhodius. Dionysius was also credited with this pun: he called a χλαῖνα ἐριώλην ὅλον ὄλεθρον οὔσαν τῶν ἐρίων (see line 589 n.), cp. *Com. adesp.* 109 ὀνησιφόρα γένοιτο (= ὄνον φέρειν δύναιτο).

1150. 'Aye, and stay quiet while I put it on you.'

1151. κατήρυγεν, 'what a sultry puff the whoreson thing sent in my direction!'

1153. ἔπερ γε, 'if it must be, clothe me in an oven.' γε is

expressed in English by an emphasis thrown on the verb; *Nub.* 696 *εἶπερ γε* *χρή*, 341, 696, 930, *Ach.* 307, 1228, *Av.* 1359, *Lys.* 992, *Ran.* 77, 1368, *Eq.* 366.

1154. *ἀλλά*, 'at any rate let me put it on you.' This elliptical use of *ἀλλά* is common in Tragedy, although it does not occur in Aeschylus, elsewhere in Comedy except in *Pax* 660, or in Plato. The origin of the idiom can be seen from *Il.* xxiii. 514 if we leave out the first line, viz. 'I will burn all the raiment' etc.; *οὐδέν σοι γ' ὄφελος, ἐπεὶ οὐκ ἐγκείσεαι αὐτοῖς | ἀλλὰ πρὸς Τρώων καὶ Τρωιάδων κλέος εἶναι* (vWilamowitz), cp. *Soph. OC.* 1276 *πειράσας' ἀλλ' ὑμεῖς γε κινῆσαι πατρὸς | τὸ δυσπρόσοπτον κάπροσῆγορον στόμα* 'you at least, since I have failed,' *El.* 411 *ἀλλὰ νῦν* 'now at least,' 415 *λέγ' ἀλλὰ τοῦτο*, 1013 *νοῦν σχῆς ἀλλὰ τῷ χρόνῳ ποτέ*, *Trach.* 320 *εἴπ' ὦ τάλαιν' ἀλλ' ἡμῖν*.

8' *οὖν*: cp. line 6 n.

'Very good, come on: but you must put a meat-hook also by my side.'

1155. *γε μέντοι*: cp. line 1344; 'however.' *γε μήν* (cp. line 481) is more common in this sense in Tragedy but both are rare in Comedy.

κρέαγραν: cp. schol. *Eq.* 772.

τιῇ τί δῆ; in *Nub.* 755 *ὅτιῇ τί δῆ*; *quia quid?* Aristophanes uses *τιῇ* (= *τί δῆ*) or *τιῇ τί δῆ* which is an iteration, or *ὅτιῇ τί* (= *ὅτι δῆ τί*).

1156. *διερρυηκέναι*, 'to pluck me out before I am done to rags.' The perf. inf. is rare after *πρίν* (6 times in Aristophanes, *Pax* 375, *Av.* 1034, *Lys.* 322, *Ran.* 1185, *Frg.* 249; cp. *Sobol. Synt.* p. 155).

1157. 'Off with these harlotry shoes.'

ὑπολύου: the *vox propria*; cp. *Nub.* 152, *Lys.* 950, *Plut.* 927, *Aesch. Agam.* 935 *ὑπαί τις ἀρβύλας λύοι*.

1158. *Λακωνικάς*: *ἀστειότεραι γὰρ αὐται* (schol. R); cp. line 103 n. *βλαῦται* (fine half-shoes) were generally worn in going to a dinner-party, *Plato Symp.* 174 A. The alterations of MSS. in this line are justified by *Theopomp. Com.* 52 *ὑποδοῦ λαβὼν <ἀνύσας τι> τὰς περιβαρίδας*.

1159. *γάρ* in a question of surprise or indignation: it is very common when the verb is in the opt., *Av.* 815 *Σπάρτην γὰρ ἂν θείμην* . .; *Soph. Aj.* 1130 *ἐγὼ γὰρ ἂν ψέξαιμι* . .;

1160. Obviously a parody, perhaps of *Eur. Heracl.* 1006

ἐχθροῦ λέοντος δυσμενῇ βλαστήματα: 'what! shall I ever dare to put on the evil-minded cobblings of the foe?' (Rogers). Aristophanes does not place a prep. so between the adj. and the subst. except in the higher style (the only exception is *περί Av.* 1595, *Pax* 105), *Ach.* 1194, *Av.* 1232, *Thesm.* 1098, *Ran.* 1438.

1161. 'Insert your foot and be quick about it in the Spartan sole, and stroll about stoutly.'

ἐνθες ποτέ: ποτέ = 'at last, after all this delay.' Cp. line 1168, *Plut.* 349, 648. The ellipse of τὸν πόδα is perfectly natural in conversational style, cp. *Eg.* 1130 ἄρας (sc. τὴν χεῖρα), *Lys.* 799 κἀνατείνας (sc. τὸ σκέλος), *Arist. Eth. N.* iv. 3. 15 παρασείσαντα (sc. τὰς χεῖρας) 'at full speed.' The emendation πόδ' is unfortunate, as the article would be necessary: 'your foot.' *Ephipp.* 14. 8 (quoted by Blaydes) is merely an emendation, and is besides quite different, viz. εὖ δ' ἐν πεδίλῳ πόδα τιθεῖς ὑποξύλῳ 'a foot.'

καὶ περίβαινε: the scholiasts show that this was the reading before them—ἐνθες τὸν πόδα σου εἰς τὴν Λακωνικὴν ἀνύσας, καὶ περιπάτει ἐρρωμένως, καὶ περίβαιν' ἐρρωμένως being διὰ μέσου: cp. line 134 n.

1162. εἰς τὴν Λακωνικὴν: ἅμα μὲν πρὸς τὸ ὑπόδημα (ἐμβάδα) ἅμα δὲ πρὸς τὴν χώραν (schol. R).

ἀδικεῖς, 'you are a traitor, disembarking my foot on an enemy's soil.' It was a crime (viz. ἀδικία πρὸς τὸν δῆμον) to import anything into a country at war with Athens. The MSS. με seems to me to be nonsense, as such an act was not a crime against Philocleon but against the state. In *Ran.* 362 such smuggling is mentioned among the worst crimes, viz. ἡ τὰ πόρρητ' ἀποπέμπων | ἐξ Αἰγίνης Θωρυκίων ὦν . . εἰς Ἐπίδαυρον. ἀδικεῖς is used absolutely, as here, in lines 591 (see n.), 896, and *Nub.* 25.

δέ γε, 'aye but'; cp. line 926 n.

1164. 'Not this one, for one of its toes hates anything Spartan.'

1165. The joke in *Frg.* 108 is similar, viz. <καὶ γένη> συκῆς φυτεύω πάντα πλὴν Λακωνικῆς. | τοῦτο γὰρ τὸ σῦκον ἐχθρόν ἐστι καὶ τυραννικόν. | οὐ γὰρ ἦν ἂν μικρόν, εἰ μὴ μισόδημον ἦν σφόδρα (vanLeeuwen).

μισολάκων means a hater of Λακωνικαί as well as of Λάκωνες.

1166. 'There is no way of getting out of it.'

οὐκ ἔστι παρὰ ταῦτ' ἄλλα: a stereotyped phrase, 'willy

nilly'; *Nub.* 698, *Pax* 110, Plato *Phaedo* 107 A οὐκ ἔχω παρὰ ταῦτα ἄλλο τι λέγειν.

1167. 'O luckless wight! if my old age is to be deprived of its—kibes.'

ἐπὶ γήρως: this gen. of an abstract subst. after ἐπὶ in a temporal signification is found only in ἐπὶ γήρως, ἐφ' ἡβης (*Eq.* 524), ἐπὶ νεότητος *Vesp.* 1199, *Ach.* 211 and in the isolated case *Vesp.* 1517 ἐφ' ἡσυχίας (= *libere*). In line 354 ἐπὶ στρατιᾶς is almost temporal. For a pyrrhic preposition so divided (ὅστις ἐπὶ) cp. *Bachm. Conj.* p. 54.

χίμετλον: he speaks as if having chilblains was one of the privileges of old age. Verily, ἀγαθὸν ἔοικεν οὐδὲν ἐπιθυμεῖν παθεῖν. There is a similar surprise quoted by Aristotle (*Rhet.* iii. 1412. 30) ἔσται δ' ἔχων ὑπὸ ποσσὶ χίμετλα.

1168. πλουσίως, 'move thus in an opulent way, with a touch of luxuriant swagger'; see *Crit. App.* 967. The motion is best described in *Frg.* 29 ὁσφὺν δ' ἐξ ἀρμῶν [Kock] διακίγκλισον ἥύτε κίγκλου. Schol. V quotes Hermipp. 71 καὶ κασαλβάζουσιν εἶδον καὶ σεσαλακωνισμένην (so Kock). For διασαικῶνισον cp. Kock on *Frg.* 849.

1172. ὅτῳ: this is the only instance where an *indirect* interrog. is repeated, but it is practically equivalent to a direct question; cp. Uckermann 'τίς u. ὅστις in pronom. Wiederholungsfragen' *Phil.* xlv. pp. 57-69.

Δοθιήνι, 'you are like Dothien—with a garlic plaster on him.' Dothien must be a man's name, as Bdelycleon is answering the question ὅτῳ ἔοικα τῶν πλουσίων; but παρ' ὑπόνοιαν he adds σκόροδον ἡμφιεσμένῳ with a reference to the meaning of the word δοθιήν. The Bardolphian face of Philocleon, inflamed by the heat of his coat, resembled an ulcer irritated by a garlic poultice. Schol. R says ἀπροσλόγως παίζει, but the comparison is not more pointless than most of Philocleon's, and not in worse taste than Coleridge's 'Thy face, a huge whitlow just come to a head, Ill agrees with those ears so raw and so red.' A simile often owes its humour to its pointlessness. Thus, that most 'comparative' of women Mrs. Quickly thought Sir John and his innamorata 'as rheumatic as two dry toasts' *2 Henry IV* II. iv. 62. It is possible that σκόροδον is due to a reminiscence of Homer *Od.* xix. 232 τὸν δὲ χιτῶν' ἐνόησα περὶ χροῦ σιγαλόεντα | οἶόν τε κρομύοιο λοπὸν κατά ἰσχαλίοιο (quoted by Meineke *Vind. Aristoph.* p. 33, cp. the reference to this passage Theopomp. *Com.* 33), but, if so, Bdelycleon perverts the comparison. Telecleides 43 makes a similar comparison with reference to

Pericles : ὅδ' ἀπ' Αἰγίνης νήσου χωρεῖ δοθιῆνος ἔχων τὸ πρόσωπον. So Hermippus 30 φωνῆς [Kock] ἱερᾶς ἐξοιγνυμένης ὥσπερ πέπονος δοθιῆνος 'a discharge of oratory.' Equally strange comparisons are *Eccl.* 126 ὥσπερ εἴ τις σηπίαις | πώγωνα περιδῆσειεν ἐσταθειμέναις, and *ibid.* 1057 ἀλλ' ἔμπουσά τις | ἐξ αἵματος φλύκταιναν ἡμφιεσμένη.

vanLeeuwen thinks that Telecleides alludes to Aristophanes (cp. line 1285 n.).

1173. σαυλοπρωκτιᾶν : σαλεύειν τὸν πρωκτόν· σαυλὸν δὲ τὸ κοῦφον (schol. R). Perhaps suggested by Eur. *Cycl.* 40 ἀοιδαῖς βαρβίτων σαυλούμενοι (vanLeeuwen *Mnem.* xvi. p. 429), cp. *Frg.* 624 διασαυλούμενον, Hom. *II. Merc.* 28 σαῦλα ποσὶν βαίνουσα, Sim. Am. *Frg.* 18 καὶ σαῦλα βαίνων ἵππος ὥς κορωνίης : cp. also Anacr. 55 (of young maidens) Διονύσου σαῦλαι Βασσαρίδες, Kock on Anaxandrid. 41. 5 βουβαυκαλόσαυλα γενέσθαι.

1174. σεμνοῦς : cp. *Ran.* 1496 τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι . . διατριβὴν ἀργὸν ποεῖσθαι | παραφρονούντος ἀνδρός.

1175. πολυμαθῶν, 'cultured' 'gentlemanly' ; a natural expression in an age that based all good qualities on ἐπιστήμη, cp. line 1184 n. Democritus thought it necessary to warn his generation πολυνοίην οὐ πολυμαθίην ἀσκέειν χρή (*Frg.* 141 Mullach).

δεξιός, 'picked, fastidious' ; the quick-witted man, of flexible and receptive mind (see Jebb on Soph. *Ant.* 1028), cp. line 65 n.

1177. Λάμια : cp. *Eccl.* 77. Crates wrote a play of this name which may have contained the incident mentioned in the text.

1178. Καρδοπίων : for the aposiopesis cp. Theocr. i. 105 οὐ λέγεται τὰν Κύπριν ὁ βουκόλος, Virg. *Ecl.* iii. 8 *novimus et qui te*, Aristoph. *Av.* 443 οὐτι που τὸν . . ; οὐδαμῶς.

Καρδοπίων κτλ. may have been a story familiar to λέσχαι.

1179. 'Give us something of human interest, such as we commonly tell—of a domestic character.' The gen. τῶν ἀνθρωπίνων is partitive (like τῶν γε πάνυ κτλ. in the next line), and there is no attraction to the relative in τοῦς. For οἰκίαν without the artic. cp. line 827 n.

μή μοί γε : the normal ellipse after μή μοι, cp. *Nub.* 84, *Ach.* 345 ἀλλὰ μή μοι πρόφασιν, *Lys.* 922, Alexis 127 καὶ μὴ προφάσεις ἐνταῦθά μοι, μηδ' "οὐκ ἔχω," Pherecr. 67 μή μοι φακοῦς. Soph. *Ant.* 577 is similar, μὴ τριβὰς ἔτ', ἀλλὰ νιν |

κομίζετ' εἴσω. There is a similar ellipse in *Ran.* 841 σὺ δὴ με ταῦτα; (sc. λέγεις).

1182. οὕτω ποτέ, 'how once upon a time there was a mouse and a cat.' The usual commencement of an *anilis fabella*, *Lys.* 784, Plato *Phaedr.* 237 B ἦν οὕτω δὴ παῖς κτλ.

1183. σκαιὲ κάπαλδευτε = 'untaught knave, unmannerly' (line 1175 n.). σκαιότης 'gaucherie' is properly used of ignorance of the usages of good society. Chrysippus defined it as ἄγνοια τοῦ προσφιλῶς ἅμα καὶ κεχαρισμένως ἀνθρώποις ὁμιλεῖν (*Plut. quom. adul. poet. aud.* 31 F). So σκαῖος much resembles *ineptus*, as defined by Cic. *de Orat.* ii. 4. In general σκαῖος is one whose mental clumsiness makes him unapt to learn, *Lysias* x. 15 τοῦτον δὲ οὕτω σκαῖον εἶναι ὥστε οὐδὲ δύνασθαι μαθεῖν τὰ λεγόμενα, Plato *Rep.* iii. 411 E he who omits to cultivate his mind acts βία . . καὶ ἀγριότητι, ὥσπερ θηρίον, — καὶ ἐν ἀμαθίᾳ καὶ σκαιότητι μετὰ ἀρρυθμίας τε καὶ ἀχαριστίας (*Jebb on Soph. Ant.* 1027). In *Soph. Frg.* 704, *Eur. Frg.* 657 the σκαῖος is contrasted with the σοφός. In Euripides it often bears a moral sense, e.g. *Heracl.* 458 (of Eurystheus) σκαῖος γὰρ ἀνὴρ τοῖς σοφοῖς δ' εὐκτὸν σοφῶ | ἔχθραν συνάπτειν, μὴ ἀμαθεῖ φρονήματι | πολλῆς γὰρ αἰδοῦς καὶ δίκης τις ἂν τύχοι, *HF.* 283, 299, *Frg.* 776.

ἀπαλδευτος does not convey a negative idea, e.g. *Isocr.* xvii. 47 μανία is combined with ἀμαθία, and the latter in *Eur. Andr.* 170 means 'vice,' viz. εἰς τοῦτο δ' ἦκεις ἀμαθίας ἢ παιδὶ πατρὸς . . τολμᾶς ξυνεύδειν. It is the characteristic of the Cyclops, *Eur. Cycl.* 173 τὴν Κύκλωπος ἀμαθίαν | κλάειν κελεύων. So *Theophr.* *Char.* iv defines ἀγροικία as ἀμαθία ἀσχήμων.

At ἀπαλδευτε Bdelycleon remembers that his language is rather strong, and excuses himself by fathering it upon Theogenes. The artifice in *Ran.* 659 is similar, viz. Ἄπολλον — ὅς που Δῆλον ἢ Πυθῶν' ἔχεις (*van Leeuwen*).

Θεογένης : ὁ Ἀχαρνεὺς δὲ καὶ ἀπὸ τοῦ μεγάλα ἀποπατεῖν κωμωδοῦσι (*schol.* V), a well-known πτωχαλαζών : for this reason he was called Καπνός (*Eupolis* 122). He is coupled with Aeschines in *Av.* 822, and Proxenides in *Av.* 1126. He and Aeschines possessed enormous wealth—in Cloud-Cuckoo-town (ἵνα καὶ τὰ Θεογένους τὰ πολλὰ χρήματα | τὰ τ' Αἰσχίνου τάλαντα); and they were famous for their skill in driving chariots abreast on the walls of the city—in the air (*Av.* 1125). In *Pax* 928 his ὑηνία is satirised. It appears from *Lys.* 63 that Θεογένους Ἐκάτειον was a proverb for superstition. The point of this passage is doubtful, but perhaps Theogenes thought that 'comparisons are odorous,' and so

objected to the unsavoury *μῦθος*. It is not improbable, however, that Blaydes is right in identifying the *κοπρολόγος* with the *ἀνὴρ Κόπρειος* of *Eq.* 899, and *ὁ Κοπρεαῖος* *Eccl.* 317. Kock (on *Av.* 822) identifies this man with the Theogenes of *Thuc.* v. 19, 24, iv. 27, and *Xen. Hell.* i. 3. 13, ii. 3. 2, but this is doubtful (*Harwardt de irrisionibus* ii. p. xiii). For *κοπρολόγοι* cp. *vWilam. Arist. u. Athen* i. p. 217; <*Arist.*> *Ath. Pol.* 50.

1184. *καὶ ταῦτα*: for the position cp. *Ran.* 704 *τὴν πόλιν καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις*, *Diodor.* 3 *τὴν ἐσομένην καὶ ταῦτα μέτοχον τοῦ βίου*.

1185. *ἐν ἀνδράσιν*, 'among gentlemen.' *ἐν* = *coram*, as often after a verb of speaking, *Ach.* 498, 630, *Nub.* 892, *Thesm.* 471, 526, *Plut.* 1061 *πλυνόν με ποιῶν ἐν τοσούτοις ἀνδράσιν*.

ἀνδράσιν here) (*δούλοις*: *Ach.* 77, *Eq.* 179 *πῶς ἐγὼ | ἀλλαντοπώλης ὢν ἀνὴρ γενήσομαι*; It means 'a fully-developed rational man' in *Nub.* 823 *καὶ σοι φράσω τι πρᾶγμ' ὃ μαθὼν ἀνὴρ ἔσει*) (*παιδάριον*, *Pax* 51, 766.

1187. *ξυνεθεῶρες*, 'that you served on a sacred embassy, your colleagues being—Androcles and Cleisthenes.' There is bitter irony in the *παρ' ὑπόνοιαν*. According to Hesychius, this Androcles was called *ὁ ἀπ' αἰγείρων* (the so-called 'Sycophant-poplars' in the Agora: cp. *Com. adesp.* 48, *Andoc. de Myst.* 133). In *Cratin.* 263 he is called *Ἀνδροκολωνοκλῆς*, i.e. a mercenary from the market for such at Colonus (hence beggars were sometimes called *Κολωνῖται*, see Kock on *Av.* 998). In *Cratin.* 208 he has become a type, viz. *εἰς τε πόλιν δούλων ἀνδρῶν νεοπλουτοπονήρων | αἰσχρῶν Ἀνδροκλέων*. *Telecl.* 15 calls him a *βαλλαντιοτόμος*. There was a proverb *ἐν δὲ διχοστασίῃσι καὶ Ἀνδροκλέης πολεμαρχεῖ* (*Cratin.* 458, *Com. adesp.* 51; see further Kock on *Ephantiid.* 4).

Cleisthenes is called *ὁ Σιβυρτίου* (*Ach.* 118) in irony, the son of the trainer (see *Plut. Alcibiades* 3 for *Σιβυρτίου παλαίστρα*); he was sneered at as being *ἀγένειος* (*Eq.* 1373 *ΔΗ. οὐδ' ἀγοράσει γ' ἀγένειος οὐδεὶς ἐν ἀγορᾷ. ΑΓ. ποῦ δῆτα Κλεισθένης ἀγοράσει;*) and effeminate (*Nub.* 355). In *Thesm.* 574 Cleisthenes addresses the women as *ξυγγενεῖς τοῦμοῦ τρόπου*. The most hopeless sign about Athens, according to Peisthetaerus (*Av.* 831), is that *Athena γυνὴ γεγονυῖα πανοπλίαν | ἔστηκ' ἔχουσα, Κλεισθένης δὲ κερκίδα*. So in *Thesm.* 235 the shaven disguised Mnesilochus sees in a mirror not himself but Cleisthenes. His immorality is attacked in *Lys.* 1092, *Ran.* 48, 52, and there was a proverb *Κλεισθένης ἀκρατέστερος* (*Suidas*). Like many other members of the gilded youth, he was suspected of laconizing (*Lys.* 621).

If the Cleisthenes mentioned in Lysias xxv. 25 is the same, he was a sycophant after 411 B.C. Similar *παῖδες ἀγένειοι* were Epigonus (*Eccl.* 167), Strato (*Ach.* 122, *Eq.* 1374), Philoxenus, Melesias, Amynias (*Nub.* 686).

1188. 'I never went on a sacred embassy—except to Paros, and that too for—2 obols a day'; the amount showing that he was not a *θεωρός* but a rower in the sacred vessel, cp. Theopomp. Com. 55 *καίτοι τίς οὐκ ἂν οἶκος εὖ πράττοι τετρωβολίζων*, | *εἰ νῦν γε διώβολον φέρων ἀνὴρ τρέφει γυναῖκα*; and Böckh-Fränkel *Staatsh.* i. pp. 152, 340. Schol. R says *ἔπαιζεν ἀντί, ὅτε εἰς Πάρον ἐστρατευσάμην*. But this expedition is unknown, and one who served on it could in no sense be called a *θεωρός*. It is possible, however, that Philocleon means 'I did not travel like Solon *θεωρίης εἵνεκεν*' (Herod. i. 30).

1190. *ἀλλ' οὖν*, 'at any rate'; cp. line 1129 n.

αὐτίκα, 'for example,' as often in Plato.

1191. Ephudion, according to a scholion, was an Olympic victor in 464 B.C., but it is more probable that there is a *παρ' ὑπόνοιαν* here, Ephudion and Askondas being notoriously unathletic (so another scholion).

1192. *ἔχων δέ τοι*: *τοι*, which is generally suspected, is not without point in a *confidential* enumeration of the athlete's points—'but he had, you know, a chest profound and thews of Heracles on a magnificent bust.' 'Stop, stop! that's nonsense. How could he fight in the championship—on a bust?' For *δέ τοι* cp. Schmid *Att.* i. p. 183, Eur. *Frg.* 892. 4, Plato *Theaet.* 184 D, Xen. *Anab.* iii. 1. 37. The confidential *τοι* is best illustrated by 'your' in 'your serpent of Egypt is bred now of your mud by the operation of your sun: so is your crocodile (*Ant. and Cleop.* ii. vii. 29).

1193. *Ἡρακλείαν*: see Crit. App.

καί: for *καί* at the end of a trimeter iambic cp. *Ach.* 143, *Lys.* 1176, *Ran.* 152, *Plut.* 752. *τε καί* of other MSS. is very unusual in Comic trimeters (vBamberg *de Raven.* p. 17) and unknown in this position until Middle Comedy, cp. Antiphan. 167, Timocles 22, Philem. 103, though paralleled by Soph. *Philoct.* 312 *ἔτος τόδ' ἤδη δέκατον ἐν λιμῷ τε καί κτλ.* This episynaloephe was called *εἶδος Σοφοκλείου* (Momms. *Beiträge* p. 771).

1195. *θώρακ' ἔχων*: *τὸν πολεμικὸν ὑπενόησεν* (schol. R). This note misses the humour of the reply. Philocleon characteristically uses *θώραξ* in its convivial sense: cp. *θωρήξομαι Ach.*

1133-5 and *Pax* 1286 where there is a similar play. So ἀκρομέθυσοι are called ἀκροθώρακες *Diph.* 46. vanLeeuwen quotes *Theogn.* 841 οἶνος ἔμοι τὰ μὲν ἄλλα χαρίζεται, ἐν δ' ἀχάριστον, | εὖτ' ἂν θωρήξας μ' ἄνδρα πρὸς ἐχθρὸν ἄγῃ, 507 δέδοικα μὴ τι μάταιον | ἔρξω θωρηχθεῖς. Other 'red-lattice phrases' for intoxication are μασχάλην αἶρειν (*Cratin.* 298), κωθωνίζεσθαι (*Hesych.*). Here again, Philocleon's humour resembles Falstaff's: 'F. But take my pistol, if thou wilt. P. Give it me: what, is it in the case? F. Aye, Hal; 't is hot, 't is hot; there 's that will sack a city' (*1 Henry IV* v. iii. 52).

1196. νομίζουσι, 'this is the fashionable way of telling stories with our clever fellows.'

1197. παρ' ἀνδράσι ξένοις: there is some humour in schol. V's note, viz. ἔθος γὰρ ἐπὶ τοῖς ξένοις καυχᾶσθαι.

1198. δοκεῖς, 'what is the most manly deed, think you, of your younger days which you could relate?'

For the position of ἂν cp. line 1405 n.

1199. ἐπὶ νεότητος: *Av.* 1639 ἡμᾶς περὶ γυναικός. Disyllabic preps. which form a pyrrhic have the ictus on the final syllable generally in the 2nd foot: 5 times in 1st or 4th, never in 3rd or 5th. So *Av.* 1588 περὶ τῶν θεῶν περὶ πολέμου διαλλαγῆς is wrong.

1201. Ἐργασίωνος, 'when Ergasion's palisade fell—into my clutches.' For the gen. cp. line 238 n. And for the article line 354 κλέψας ποτὲ τοὺς ὀβελίσκους. If Phrynichus's (*Arr. Soph.* 72. 3) dictum is true (viz. χάραξ θηλυκῶς ἐπὶ τοῦ τῆς ἀμπέλου στηρίγματος· τὸ μέντοι χαρέκωμα ἀρρενικῶς), van Leeuwen's idea that ὑφειλόμην is παρ' ὑπόνοιαν, and that τὰς χάρακας was meant to suggest a palisade, is incorrect.

The name Ἐργασίων is of course derived from his occupation; cp. for similar names *Ach.* 612.

1202. ποίας: cp. 'blessed fig's-end . . blessed pudding' (*Othello* II. i. 256), a formula of rejecting an idea with indignation or contempt, *Ach.* 62, 109, 157, 761. Strong disapprobation is also expressed by ποῖος without a subst., *Ecc.* 763, *Plut.* 391 τὸν Πλούτον, ὦ μοχθηρὲ σύ, | ἔχω· B. σὺ Πλούτον; ποῖον; 'a nice Plutus.' Though it is an idiom of common life, it is found in *Soph. Trach.* 427 (to characterise a plebeian). It occurs twice in Euripides (*HF.* 518 and *Hel.* 567) in excited passages, when εὐσχημοσύνη is forgotten. *Idou* in *Thesm.* 206, *Lys.* 193 is similar.

1203. λαγών : cp. line 709 n. Nausier. 3 ἐν τῇ γὰρ Ἀττικῇ τίς εἶδε πώποτε | λέοντας ἢ τοιοῦτον ἕτερον θηρίον ; | οὐδ' αὖ δασύποδ' εὐρεῖν ἔστιν οὐχὶ ῥάδιον. The hunting-ground for κάπροι was Amphilochean Argos, cp. Philem. 79. 21. The Greeks were genuine sportsmen in ancient days. The words put in the mouth of Atys in Herodotus (i. 37) accurately describe their attitude towards the chase, viz. τὰ κάλλιστα καὶ γενναιώτατα ἡμῖν ἦν ἔς τε τοὺς πολέμους καὶ ἔς ἄγρας φοιτέοντας εὐδοκιμεῖν, cp. Helbig. *ü. d. kampanische Wandmalerei* pp. 274 seqq.

ἐδιώκαθες : an imperf., cp. Kühner-Blass *Gram.* ii. p. 178.

λαμπάδα ἔδραμες, 'ran in the torch-race, hunting up the most chivalrous deed you have ever done,' *Ran.* 131 ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ (the start of the race), *Eq.* 1159, Plato *Rep.* i. 328 Α λαμπὰς ἔσται πρὸς ἐσπέραν ἀφ' ἵππων τῇ θεῶ, Theophr. *Char.* xxvii it is a trait of the 'late learner' εἰς ἡρώα συμβάλλεσθαι τοῖς μαιρακίοις λαμπάδα τρέχειν. For the details of the race see Kock on *Ran.* l.c., Schömann *Griech. Altert.* ii. p. 446.

1205. Bdelycleon characteristically teaches his father 'to speak of frays Like a fine bragging youth, and tell quaint lies' (*Merchant of Venice* III. iv. 68).

νεανικώτατον : Philocleon takes νεανικώτατον as 'youngest.' 'I was pursuer of Phayllus and beat him by—two votes, in a libel case, when I was but a crack.' Of course, νεανικός commonly means 'bold,' Dem. 1267. 23 καὶ ταῦτα τὰ λαμπρὰ καὶ νεανικά ἐστὶν αὐτῶν, Plut. *Amatorius* xi. 5. 775 C νεανικὸν τὸ τόλμημα.

1206. Φάϋλλον : so the Chorus in the *Acharneis* (215) boast ἡκολούθουν Φαῦλλῳ τρέχων. He established a record for the long jump, πέντ' ἐπὶ πεντήκοντα πόδας πήδησε Φάϋλλος. | δίσκευσεν δ' ἑκατὸν πέντ' ἀπολειπομένων (schol. *Ach.* 213), which has not been generally accepted by Athletic Unions. If schol. *Ach.* l.c. is right in styling him an ὀλυμπιονίκης, he must be distinguished from the Phayllus of Croton, ἀνὴρ τρις πυθιονίκης, who was captain of a trireme at Salamis (Herod. viii. 47).

βούπαις : Plut. 873 βουλιμιᾶν, Eupolis βούβρωστις ('famine'), Menander 1003 βουκόρυζα, Xenarchus 8 βούγλωττος γέρων. βούχρως (= 'strong' Com. adesp. 964). βουρέειν = *valde currere* in Cyprus (Lottich *de serm. vulg.* p. 14), *bulamma uva* (Varro), *bulapathon* (Pliny M.): (2) ἵππο- has the same force in *Ran.* 932 ἵππαλεκτρῶν, cp. Pherecrates 131. 4 ἵπποσέλινον (cp. 'horseradish,' *Pferdebohne*), Lucian ἵπποτυφία, Aesch. *Frg.* 243 θυμὸν ἵππογνώμονα, Com. adesp. 1021 ἵππόπορνος, *Ran.* 429 Ἴππό-

βινος: (3) and λα- in *Ach.* 664 λακαταπύγων, λαίμαργος, λακατ-
 άρατος, λαϊσπαις (Hesych.), Λάμαχος (Hesych.).

1207. εἶλον διώκων: forensic terms, cp. Dem. 378. 7, Antiphon
 ii. a 5 πολλὰς μὲν καὶ μεγάλας γραφὰς διώκων οὐδεμίαν εἶλον.
 αἰρεῖν is also suitable of a race; Eurpolis 94 ὥσπερ ἀγαθοὶ
 δρομῆς | ἐκ δέκα ποδῶν ἤρρι λέγων τοὺς ῥήτορας. There is the
 same play in *Ach.* 697-700 εἶτα Μαραθῶνι μὲν ὅτ' ἤμεν, ἐδιώ-
 κομεν· νῦν δ' ὑπ' ἀνδρῶν πονηρῶν σφάδρα διωκόμεθα, κᾶτα πρὸς
 ἀλίσκόμεθα. The surprise is like Doll's (*2 Henry IV* II. iv. 247)
 'Falst. A rascal bragging slave! the rogue fled from me like
 quicksilver. Doll. I' faith, and thou followedst him like a
 church.'

1208. προμάνθανε: as in προδιδάσκειν, πρό has the signifi-
 cation of gradual advance. Here it may have a temporal sense,
 'learn the first rudiments of conviviality'; *Nub.* 476 ἀλλ'
 ἐγχείρει τὸν πρεσβύτην ὃ τι περ μέλλεις προδιδάσκειν 'to teach
 the first principles,' 966. In *Soph. Trach.* 681 προῦδιδάξατο
 = 'taught beforehand,' *Aj.* 163, *Philoct.* 1015 'to teach
 gradually.'

1209. 'Learn to be convivial and companionable.' Bdely-
 cleon uses adjs. in -ικός, which were much affected by the gilded
 youth at Athens: the *locus classicus* is *Eq.* 1377-81 σοφός γ' ὁ
 Φαίλαξ, δεξιῶς τε κατέμαθεν· | συνεργτικὸς γάρ ἐστι καὶ περαντικὸς
 | καὶ γνωμοτυπικός, καὶ σαφῆς καὶ κρουστικός, | καταληπτικός τ'
 ἄριστα τοῦ θορυβητικοῦ 'he is cohesive, and conclusive, and
 maxim-fabricative, and impressive, and coercive of the tumultua-
 tive' (HWMoss).

1212. 'Stretch out your knees, and throw yourself down
 loosely, with the grace of an expert, on the rugs.'

πῶς δαί is not found elsewhere in Aristophanes. It expresses
 great impatience, as can be seen from the next words.

1213. ὑγρόν = 'flexible'; cp. *Pind. P.* i. 15 ὁ δὲ [αἰετὸς]
 κνώσσων | ὑγρὸν νῶτον αἰωρεῖ, τεαῖς | ῥιπαῖσι κατασχόμενος, *Soph.*
Ant. 1236 ἐς δ' ὑγρὸν | ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσ-
 σεται, *Eur. Phoen.* 1439 ἤκουσε μητρός, κάπιθεις ὑγρὰν χέρα |
 φωνὴν μὲν οὐκ ἀφῆκεν, ὁμμάτων δ' ἄπο | προσεῖπε δακρύοις:
 'faint.'

χύτλασον: *Virg. Aen.* i. 214 *fusique per herbam Implen-
 tur veteris Bacchi.* χύτλον properly means anything liquid, and
 hence a 'libation,' *Apoll. Rhod.* i. 1075, cp. *Herond.* v. 84
 ἐπεὰν . . τοῖς καμουσιν ἐγχυτλώσωμεν (*inferias instituerimus*).
 From its sense of 'oil mixed with water' was derived the Epic

verb *χυτλοῦν*, Hom. *Od.* vi. 79 δῶκεν δὲ χρυσέῃ ἐν ληκύθῳ ὑγρὸν ἔλαιον | εἴως χυτλώσαιοτο σὺν ἀμφιπόλοισι γυναιξίν.

The verb *χυτλάζειν* occurs elsewhere only in Hippocr. ap. Erotian. 394 'to anoint after bathing.' The strange note on this word in Hesych. iv. 301 is explained by Nauck *FTG.* p. 891.

ἐν τοῖς στρώμασιν = *super*, as is proved by Anaxand. 41. 7 ὑπεστρώσθαι στρώματα, *Nub.* 1069.

1214. *χαλκωμάτων*, 'praise a piece of plate.' Such compliments were thought polite. *Frg.* 72 πόσους ἔχει στρωτήρας ['rafters'] ἀνδρῶν οὐτοσί· | ὥς εὖ καλυμματίοις τὸν οἶκον ἤρεφεν, Diphilus 61 ὅταν με καλέσῃ πλούσιος δεῖπνον ποιῶν, | οὐ κατανοῶ τὰ τρίγλυφ' οὐδὲ τὰς στέγας | οὐδὲ δοκιμάζω τοὺς Κορινθίους κάδους, | ἀτενὲς δὲ τηρῶ τοῦ μαγείρου τὸν καπνόν. It is a trait of the κόλαξ (Theophr. *Char.* ii) τῶν ἐστιώντων πρῶτος ἐπαινέσαι τὸν οἶνον, καὶ παρακείμενος εἰπεῖν "ὥς μαλακῶς ἐσθίεις"· καὶ ἄρας τι τῶν ἀπὸ τῆς τραπέζης φῆσαι "τουτὶ ἄρα ὥς χρηστὸν ἐστι;" Athen. v. 179 B says δεῖ δὲ καὶ τὸν πρῶτον εἰς ἀλλοτρίαν οἰκίαν ἐρχόμενον ἐπὶ δεῖπνον μὴ γαστρισόμενον εὐθὺς ἐπὶ τὸ συμπόσιον χωρεῖν, ἀλλὰ τι δοῦναι πρότερον τῷ φιλοθεάμονι καὶ κατανοῆσαι τὴν οἰκίαν and compares Hom. *Od.* iv. 43, together with the present passage.

1215. *κρεκάδια*: see crit. n. *κρέξ ὄρνεον παραπλήσιον γεράνω* schol. R ('the annotator obviously read *κρέκα δι' αὐλῆς*' Rutherford). The word is more probably derived from *κρέκειν* 'to weave,' and means 'tapestries.' A Palmer's suggestion *κρέκα δι' αὐγῆς* 'admire a beaker holding it up to the light' is supported by the passage from Theophr. *Char.* quoted in the last note, and by line 616 n. On house-decoration among the Greeks see ABauer in Müller's *Handbuch* iv. p. 367.

1216. 'Waiter, the finger-bowls! bring in the courses—we dine. We have washed our hands—now we pour libations.'

ὕδωρ κατὰ χειρός, 'the washing before dinner,') (ἀπονίψασθαι, *νίπτρον παραχεῖν* after dinner. *Av.* 464 κατὰ χειρὸς ὕδωρ φερέτω ταχύ τις· E. *δειπνήσειν μέλλομεν ἢ τί;* *Frg.* 502 φέρε, παῖ, ταχέως κατὰ χειρὸς ὕδωρ, | παράπεμπε τὸ χειρόμακτρον, Alexis 261. 2 κατὰ χειρὸς ἐδόθη· τὴν τράπεζαν ἦκ' ἔχων, Philyllius 3 καὶ δὴ δεδειπνήκασιν αἱ γυναῖκες· ἀλλ' ἀφαιρεῖν | ὥρα 'στὴν ἤδη τὰς τραπέζας, εἶτα παρακορῆσαι, | ἔπειτα κατὰ χειρῶν ἐκάστη καὶ μύρον τι δοῦναι. Sometimes the plural was used, Antiphan. 287. This line explains the joke of the Scurra in Athen. iv. 156 E: when he was asked ποῖον τῶν ὑδάτων ἡδιστόν ἐστι, he answered τὸ κατὰ χειρῶν. Telecl. 1. 2 εἰρήνη μὲν πρῶτον ἀπάντων ἦν ὥσπερ ὕδωρ κατὰ χειρός 'common as ditch-water,' Pherecr. 146. 5 πάντα

μοι | κατὰ χειρὸς ἦν τὰ πράγματα. κατὰ χειρὸς is treated as a subst. in Menand. 470 οἱ δὲ κατὰ χειρὸς λαβόντες περιμένουσι φίλτατοι, as in Alexis l.c., Philyll. l.c., Nicostr. 25. The use of κατὰ with gen. is justified by the fact that καταχεῖν is understood (cp. line 7 n.).

1217. The *locus classicus* for the order of events at a dinner-party is Plato Com. 69, cp. also Dromon 2 ἐπεὶ δὲ θάπτον ἦμεν ἡρισθηκότες, | <ὁ παῖς> περιεῖλε τὰς τραπέζας, νίμματα | ἐπέχει τις, ἀπενιζόμεθα, τοὺς στεφάνους πάλιν | τοὺς ἱρίνους λαβόντες ἐστεφανούμεθα, and Athen. xiv. 641 D seqq.

1218. ἐνύπνιον, adverbially, 'in a dream.' 'Is this a Barmecide's feast?' There may be an allusion to the proverb ὄναρ πλουτεῖν Plato *Theact.* 208 B. Lucian *de merc. cond.* 17 p. 672 is strangely parallel: ἀπειρόκαλος ἄνθρωπος καὶ λιμοῦ πλέως, οὐδ' ὄναρ λευκοῦ ποτε ἄρτου ἐμφορηθεῖς. ὄναρ is generally used in negative asseverations: Herond. *Mim.* i. 11 οὐδ' ὄναρ, *Anthol. Pal.* xi. 361 οὐποτε γευσάμενος μὰ τὸν "Ἡλιον οὐδ' ἐν ὀνείρῳ (Crusius *Unters.* p. 3). The ironical question is like Xanthias's κᾶτ' ἔγωγ' ἐξηγρόμην (*Ran.* 51) after Dionysus's boasting.

1220. Φανός: called Cleon's ὑπογραφεὺς δικῶν ('secretary of indictments') *Eq.* 1256.

1221. 'Who is the other stranger at his head? the son of Acestor of course.' For the question cp. Virg. *Ecl.* iii. 40 *Conon et—quis fuit alter?*

Ἀκέστορος: the ordinary reading Ἀκέστορος is impossible, as Acestor has not been mentioned before, and the name of the ξένος could not have been omitted. The son of Acestor is, probably, Τισαμενὸς ὁ Παιανιεύς who may have been satirised in *Ach.* 603 for his selection as στρατηγός to accompany Thucydides into Thrace (see line 288 n., Dittenb. *Syll.* i. p. 88 n. 7). Like his father Acestor he was called Σάκας: he gave his name to a play of Theopompus (Müller-Strüb. *Hist. Krit.* p. 553). In Lysias xxx. 28 he is called ὁ Μηχανίωνος (see below), viz. 'You, Athenians, elected Τισαμενὸν τὸν Μηχανίωνος καὶ Νίκαρχον καὶ ἑτέρους ἀνθρώπους ὑπογραμματέας to be your law-givers.' If this is so, he was chosen in 411 B.C. with others, being then a nomothete, to revise the Solonian constitution (Hicks *Hist. Inscr.* p. 112). In this employment he wasted six years (Lysias xxx. 5). Müller-Strübing suggests that this same Tisamenus is the Ἀρχένομος (so named from his office) to whom Plutus sends a rope to hang himself with (*Ran.* 1507). At any rate the names have the same metrical value. The scholiast seems to have read Ἀκέστορος here: his words are ἐπεὶ καὶ αὐτὸν τὸν Ἀκέστορα κωμῶδοῦσι τὸν τραγικόν. Müller-Strübing believes

that the Σάκας of *Av.* 31 is this Tisamenus, who is also called Execestides (*Av.* 11, 764, 1527). But this is unlikely (see Kock ad loc.). He may, however, have been a relative of Execestides, as Ἀκεστηδῆς Ἐξηκέστου is found in an inscription (Rang. *Ant. Hell.* ii. p. 717).

Acestor, ὁ Σάκας ('Scythian,' Herod. vii. 64), was a worthless Tragic poet ὃν οἱ χοροὶ μισοῦσι (Callias 13), deserving to be flogged for his verses: Ἀκέστορα γὰρ ὅμως εἰκὸς λαβεῖν | πληγὰς ἐὰν μὴ συστραφῇ τὰ πράγματα (Cratin. 85). He is also called a Mysian by Theopomp. 60 and Metag. 13. What this name implies can be seen from Cratin. 206 εἶτα Σάκας ἀφικνεῖ καὶ Σιδονίους καὶ Ἑρέμβους | εἷς τε πόλιν δούλων, ἀνδρῶν νεοπλουτοπονήρων. Eupolis calls him a parasitical whipstock: οἶδα δ' Ἀκέστορ' αὐτὸ τὸν στιγματίαν παθόντα. | σκῶμμα γὰρ εἶπ' ἀσελγές, εἶτ' αὐτὸν ὁ παῖς θύραζε | ἐξαγαγὼν ἔχοντα κλοιὸν παρέδωκεν Οἶνῃ (*Frg.* 159. 15). Müller-Strübing suggests that the name Μηχανίων in Lysias is a nickname, from the excessive use of the μηχανή in his tragedies; cp. 1502 n. He also (p. 563) shows ground for thinking that Acestor's origin was really noble (so vWilam. *Arist. u. Athen* ii. p. 81 n.). Charges of foreign birth were common at Athens. See further Bergk *Rel. Com. Att.* p. 123.

1222. δέξει, 'how will you be able to cap the catches in such company as this?' Cp. Eupolis 361 δεξάμενος δὲ Σωκράτης τὴν ἐπιδέξ' ἄδων [so Cobet] | Στησιχόρου πρὸς τὴν λύραν, οἰνοχόην ἐκλεψεν.

1223. 'Simply as well as any man in Diaeria.'

See Crit. App. Διακρία was one of the old political divisions; cp. Plut. *Solon* 29 Πεισίστρατος δὲ [προειστήκει] τῶν Διακρίων, ἐν οἷς ἦν ὁ θητικὸς ὄχλος καὶ μάλιστα τοῖς πλουσίοις ἀχθόμενοι, and <Arist.> *Ath. Pol.* 13. 20. It extended ἀπὸ Πάρνηθος μεχρὶ Βραυρῶνος (Hesych.). The ironical ἄληθες is a Comic idiom (13 times in Aristophanes), occurring but twice in Sophocles.

1224. καὶ δῆ, 'suppose that'; the only instance of this idiom in Aristophanes: cp. line 492 n.

1225. Cp. *Frg.* 223 ἄσον δῆ μοι σκόλιόν τι λαβὼν Ἀλκαίου κἀνακρέοντος (quoted by Athen. xv. 694 A). A branch of myrtle or bay was held in the hand, *Frg.* 430 ὁ μὲν ἦδεν Ἀδμήτου λόγον πρὸς μυρρίνην, | ὁ δ' αὐτὸν ἠνάγκαζεν Ἀρμοδίου μέλος, *Com. adesp.* 1203. 4 φέρων δὲ στέφανον ἀμφέθηκέ τις. | ὕμνῃ δ' αἰσχρῶς κλῶνα πρὸς καλὸν δάφνης. The scene in Ameip. 22 is very similar to this, viz. A. αὔλει μοι μέλος, | σὺ δ' ἄδε

πρὸς τήνδ'· ἐκπύομαι δ' ἐγὼ τέως. | B. αὖλει σύ, καὶ σὺ τὴν ἄμυστιν λάμβανε. | "οὐ χρὴ πόλλ' ἔχειν θνητὸν ἄνθρωπον, | ἀλλ' ἐρᾶν καὶ κατεσθίειν· σὺ δὲ κάρτ' ἀφειδής." Four stanzas of the scolion of Harmodius are given by Athenaeus (xv. 695 B), but the line quoted in the text is not among the number.

1226. ἔγεντο: not an Epic form, but common in lyrics, Sappho *Fr.* 16 ταῖσι δὲ ψυχρὸς μὲν ἔγεντο θυμός.

'Αθήναις does not mean 'in Athens,' which would be ἐν 'Αθήναις, but 'born to Athens.' The *locus classicus* for scolia is Athen. xv; see also vWilam. *Arist. u. Athen* 'Die attische Skolionsammlung' ii. pp. 316 seqq.

1228. 'You'll do that? You will perish amid the hurly.'

If παραπολεῖ of the MSS. is right, it means 'you will perish incidentally' 'they will think nothing of murdering you,' παρά having the same force as in Soph. *Trach.* 536 κόρην . . παρεισδέδεγμαι φόρτον ὥστε ναυτίλος (i.e. 'Iole came in among the rest'). Jebb quotes Arist. *de part. anim.* i. 662 a 9 ἀναγκαῖον . . παρεισδέχεσθαι τὸ ὑγρὸν ἅμα τῇ τροφῇ or, perhaps, (2) 'you will perish surreptitiously' i.e. 'you will be slaughtered before you know where you are'; cp. Menand. 835 ἀκαρῆς παραπόλωλας, Dionys. 2. 35 παραπόλωλεν ἡ τέχνη, Lucian *Hermot.* 1 ἐν τῷ πολλῷ τῶν ιδιωτῶν συρφετῷ παραπολούμενον 'die unnoticed.' See Crit. App.

βοῶμενος, 'deafened by their howling.' The pass. of βοᾶν means 'to be filled with noise'; Eur. *Hcl.* 1434 πᾶσαν δὲ χρὴ | γαῖαν βοᾶσθαι μακαρίαις ὑμνωδίαις. So *IT.* 367 αὖλεται δὲ πᾶν | μέλαθρον, Eurpolis 77. 2 διαψάλλει τριγώνοις, Philetaer. 18 ἀποθανεῖν αὐλούμενον. L. & S. (with Rogers) take the verb as middle here, 'you will die howling.'

1230. καὶ τῆσδε: the correction καὶ is probably right, as Aristophanes never omits the preposition after a verb compounded with ἐκ except in parody, and in more exalted passages, e.g. (1) *Lys.* 707, a parody; (2) *Nub.* 1165 = Eur. *Hec.* 173; (3) *Eccl.* 11, tragic; (4) *Pax* 1287, partly from Hom. *Il.* xvi. 267. This law is not binding on compounds of ἀπό: *Eccl.* 1046, *Av.* 940, *Ach.* 582, 1120. It is just possible that the omission of the preposition here is justifiable in a solemn stereotyped imprecation; 'he will threaten to excommunicate you with bell, book and candle,' cp. Dem. 395. 8 ἐξώλης ἀπολοιμήν καὶ προώλης. 'He'll swear he'll fell you, quell you, and expel you' (Rogers).

1231. ἑτέραν; cp. line 106 n.

1234. Schol. V ἐκ τῶν Ἀλκαίου παρωδεῖ εἰς Κλέωνα ὡς μαινόμενον : cp. Bergk *PLG.* fr. 25.

1235. ῥοπαῖς, 'it stands on a tickle point' 2 *Henry VI* i. i. 216; Soph. *Trach.* 82, *OT.* 961. These lines have an apt application after the disaster at Delium in the preceding year.

1236. Cp. line 1221 πρὸς κεφαλῆς. The most natural position for the flatterer Theorus was at Cleon's feet.

1238. 'Learn the story of Admetus, and be gracious to the good—men and true.' φίλει has its Epic sense, 'entertain' (*Il.* vi. 15), and ἀγαθούς has probably a political meaning, as it seems from the answer of Philocleon that Theorus was also coquetting with the aristocrats.

This scolion, which is attributed to Praxilla (see the scholiast and Kock on *Frg.* 430), is also quoted by Athen. xv. 695 c, who gives σέβου for φίλει. vWilamowitz (*Arist. u. Athen* ii. p. 321) thinks that the latter was the original reading, φίλει being substituted as more congenial to ordinary life.

1240. ὦδ' πῶς : *Pax* 35 τὸ χεῖρέ πῶς | ὦδ' περιάγων. It is very common in Plato, e.g. *Euthyd.* 291 D, 304 E, *Theaet.* 172 B, *Lysis* 214 A.

1241. This scolion, which was attributed to Alcaeus and Sappho, was preserved (according to Didymus) ἐν τοῖς Πραξιλλῆς παροινοῖς. She published a collection of drinking-songs (in 4th or 3rd century B.C. according to vanLeeuwen); see *Nub.* 1355 and vWilam. *Arist. u. Athen* ii. p. 322. Such collections were probably of use to those who could not trust their powers of improvisation. vanLeeuwen thinks that these verses were not a real σκόλιον, but were improvised to describe the κόθορνος Theorus.

ἄλωπεκίζειν : cp. *Lys.* 1270 καὶ τῶν αἰμυλᾶν ἄλωπέκων παυσάλμεθα, *Com. adesp.* 539 ἄλωπεκίζειν πρὸς ἑτέραν ἄλώπεκα. Verbs in -ίζειν or -άζειν express *imitation*: αἰγυπτιάζειν (*Cratin.* 378), συβαρίζειν (*Pax* 344), στομφάζειν, πιθηκίζειν, λυδίζων καὶ ψηνίζων (*Eq.* 523).

1244. σοφὸς καὶ μουσικός : of course ironical. 'A clever man, of high culture,' will reply with the theme 'money and means to Cleitagora and me as well as the Thessalians.' This use of μετά with the gen. referring to the object is very rare : Eur. *El.* 278 ἡ καὶ μετ' αὐτοῦ μητέρ' ἂν τλαίης κτανεῖν i.e. αὐτόν τε καὶ τὴν μητέρα (see line 1037 n., Shilleto on *de FL.* 333).

1245. βλον: cp. Herond. iii. 39 γρηῦν γυναῖκα κῶρφανῆν βλου κείρεις, 56, vii. 34.

1246. Κλειταγόρα is quite unknown, and it is a mere assumption to call her a poetess (as OKähler does on *Nub.* 684 following schol. *Lys.* 1237 ποιήτρια Λακωνική); cp. Cratin. 236 Κλειταγόρας ᾄδειν, ὅταν Ἀδμήτου μέλος αὐλῇ, a proverb of those 'qui temere omnia confundunt tanquam nos dicamus "symphoniaciis Paminae carmen praeuntibus Sarastronis carmen canere"' (Kock). As the scholiast on line 1245 says, Κλειταγόρας ᾄδειν means μέλος λέγειν τὸ εἰς αὐτήν: cp. *Lys.* 1237. The point here turns upon the πτωχαλαζονεία of Aeschines. His ruling passion is strong even in his scolia (cp. line 325 n.). The scolion seems to have been written in honour of the Thessalians who assisted the Athenians to expel their tyrants. As it has not been preserved entire, it is impossible to grasp Aristophanes's point here, beyond the fact that there is a hit at an embassy to Thessaly, such as is mentioned in line 1271.

1248. διεκόμπασας, 'you and I had a match at drawing the long bow.' Cp. line 1499 n.

1251. Κροῖσε: the name of a Macedonian or Lydian slave (vWilam. *Arist. u. Athen* ii. p. 175 n.). Χρυσός is not known as a name at all.

συσκευάζε: *Ach.* 1096, Pherecr. 52 συσκευασάμενος δειπνον εἰς τὸ σπυρίδιον ἐβάδιζεν ὡς πρὸς Ὠφέλην. Such ἔρανοι were of two kinds: (1) δειπνα ἀπὸ συμβολῶν, where each guest paid a money contribution, Ter. *Eun.* 539 heri aliquot adulescentuli coïmus in Piraeo, | in hunc diem ut de symbolis essemus, a custom as old as Hesiod *OD.* 722 μηδὲ πολυξέλινου δαιτὸς δυσπέμφελος εἶναι | ἐκ κοινοῦ, πλείστη δὲ χάρις δαπάνη τ' ὀλιγίστη. (2) δειπνα ἀπὸ σπυρίδος 'picnics,' each guest bringing his own provisions, Xen. *Mem.* iii. 14. 1 ὁπότε δὲ τῶν ξυνιόντων ἐπὶ τὸ δειπνον οἱ μὲν μικρὸν ὄψον, οἱ δὲ πολὺ φέροιεν, ἐκέλευεν ὁ Σωκράτης τὸν παῖδα τὸ μικρὸν ἢ εἰς τὸ κοινὸν τιθέναι ἢ διανέμειν ἐκάστῳ τὸ μέρος (Beck.-Göll. *Charik.* ii. p. 296). Such a feast is called συναγώγιμον Alexis 251.

1252. μεθύμεν: see Crit. App.

διὰ χρόνου: a pathetic use, 'for auld langsyne' (literally 'after a long interval,' χρόνου having the same meaning as διὰ πολλοῦ χρόνου line 1476, *Plut.* 1045).

μή, μηδαμῶς: the repetition is generally pathetic; *Pax* 385, *Eccl.* 869, *Soph. OC.* 210 μὴ μὴ μὴ μ' ἀνέρη τίς εἰμι.

1253. 'The road to ruin' is well described by Epicharmus

(Athen. ii. 36 CD) ἐκ μὲν θυσίας θοίνα, . . | ἐκ δὲ θοίνας πόσις ἐγένετο . . | ἐκ δὲ πόσιος μῶκος, ἐκ δὲ μώκου δ' ἐγένεθ' ὑανία, | ἐκ δ' ὑανίας δίκαι <τάχ', ἐκ δίκας δὲ καταδίκαι, > | ἐκ δὲ καταδίκας πέδαι τε καὶ σφαλὸς καὶ ζαμία. There is a similar warning to drinkers in Eubulus 94 τρεῖς γὰρ μόνους κρατῆρας ἐγκεράννυμαι | τοῖς εὖ φρονούσι· τὸν μὲν ὑγείας ἔνα, | ὃν πρῶτον ἐκπίνουσι· τὸν δὲ δεύτερον | ἔρωτος ἡδονῆς τε· τὸν τρίτον δ' ὕπνου, | ὃν ἐκπίνοντες οἱ σοφοὶ κεκλημένοι | οἴκαδε βαδίζουσ'· ὁ δὲ τέταρτος οὐκέτι | ἡμέτερός ἐστ' ἀλλ' ὕβρεος· ὁ δὲ πέμπτος βοῆς· | ἔκτος δὲ κώμων· ἑβδομος δ' ὑπωπίων· | ὁ δ' ὀγδοὸς κλητῆρος· ὁ δ' ἑνατος χολῆς· | δέκατος δὲ μανίας ὥστε καὶ βάλλειν ποεῖ. | πολὺς γὰρ εἰς ἓν μικρὸν ἀγγεῖον χυθεὶς | ὑποσκελίζει ῥᾶστα τοὺς πεπωκότας.

ἀπὸ οἴνου : of cause ; *Av.* 485, 489.

1254. πατάξαι καὶ βαλεῖν : a stock phrase ; cp. line 1422. The parts of the verb 'to beat and strike' found in Aristophanes are (1) *verbero* = τύπτω, τυπτήσω (*Nub.* 1444, *Plut.* 21), ἐτυπτον : the aor. and perf. are not found. *varpulo* = τύπτομαι, πληγὰς ἔχω, ἐτυπτόμην, πληγὰς λήψομαι (*Pax* 493), πληγὰς ἔλαβον (*Ran.* 673, 747, *Eccl.* 324). (2) *ferio* = τύπτω, πατάξω, ἐπάταξα. *ferior* = τύπτομαι, ἐπλήγην, πέπληγμαι. παίω generally = *ferio* (except in *Ran.* 1094) ; so ἔπαισα (*Nub.* 549). It is most common in the imperat. (12 times), which is generally used in an excited passage (*Ruth. NP.* pp. 258-64).

1255. ἐκ κραιπάλης, 'when one's headache is over' ; *Ach.* 277, *Plut.* 298, *Alexis* 286 ἐχθὲς ὑπέπινες, εἶτα νυνὶ κραιπαλᾶς, cp. *Ran.* 217 κραιπαλόκωμοι = 'those who celebrated the Χύτροι.'

1256. καλοῖς τε κάγαθοῖς, 'not so, if you are with thorough gentlemen ; for they either intercede for you with the victim, or you tell him an amusing anecdote from Aesop, or imported from Sybaris.'

The Συβαριτικοὶ λόγοι were short ἐπιφθέγματα : cp. schol. *Av.* 471 εἰσὶ δὲ τινες οἱ τοὺς βραχεῖς καὶ συντόμους λέγουσι Συβαριτίδας, καθάπερ Μνησίμαχος ἐν Φαρμακοπώλῃ. They were sharply differentiated from Aesop's 'Thierfabeln' : schol. l.c. τῶν δὲ μύθων οἱ μὲν περὶ ἀλόγων ζώων εἰσὶν Αἰσωπικοὶ οἱ δὲ περὶ ἀνθρώπων Συβαριτικοί. They seem to have been witty sketches without a moral, or witty dialogues in which (line 1400) a citizen of Sybaris or his wife played the chief part, the deuteragonist being an ἐχῖνος or something of the sort (cp. OKeller 'über die Geschichte d. griech. Fabel' *Fleck. Ann.* Suppl. B iv. pp. 317, 360). On the 3rd foot see *Introduct.* p. xxxiv, n. 1.

1260. γέλων: a true Attic form (Moeris), *Ran.* 45, *Eccl.* 379, 1156, but γέλωτα *Nub.* 1035, *Vesp.* 57, *Av.* 732, *Thesm.* 942, *Frg.* 528. There is no passage to prove that the final syllable of the acc. of γέλως is long. The Aeolians and Homer used γέλος, γέλον (as ἔρος, ἔρον), but in Homer it is generally corrupted in the MSS. to -ων. vWilamowitz (*Herakl.* ii. p. 108) restores γέλον to Tragedy and Comedy, but see Kühner-Blass *Gram.* i. p. 516.

1260-1 bear a strong resemblance to *Hor. Sat.* ii. 1. 86 *solventur risu tabulae, tu missus abibis*, but in that passage it is the culprit that departs. ἀφείς: schol. V ὁ παθὼν δηλονότι.

1262. τῶν: cp. line 199.

1263. ἀποτείσω = εἴπερ μέλλω 'if I am to pay nothing'; *Nub.* 443 εἴπερ τὰ χρέα διαφενξοῦμαι, *Ran.* 13 τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν, | εἴπερ ποήσω μηδὲν ὦνπερ Φρύνιχος | εἴωθε ποιῶν; cp. line 190 n.

γε of R is not unusual after εἴπερ (*Nub.* 341, 696, 930, *Ach.* 307, 1228, *Av.* 1359, *Lys.* 992), but it is unsuitable here, cp. line 1153 n.

1264. μηδέν: a stereotyped phrase, 'sharp's the word'; *Plaut. MG.* 227 *res subituriast*, *Eq.* 724 ἰδοῦ, βάδιζε· μηδὲν ἡμᾶς ἰσχέτω, *Eur. IA.* 661 καὶ νῦν γέ μ' ἴσχει δὴ τι μὴ στέλλειν στρατόν. ἴσχειν and its compounds are rare in the Comic poets, cp. *Pax* 949, *Lys.* 505, *Nub.* 983, *Ach.* 127, *Vesp.* 105, *Plut.* 1096.

1450. Cp. *Ach.* 1008.

1451. οἶ, 'for the change he has made from his arid ways and life.' For μετέστη cp. line 748 n.

1452. ξηρῶν is like *Cic. Quinct.* 30 *vita horrida atque arida*, cp. *Plaut. Aul.* 289 *pumex non acquest aridus atque hic est senex*. Hirschig's σκληρῶν is supported by *Pax* 350 τοὺς τρόπους . . σκληρόν, but it is not necessary.

1453. ἀντιμαθών = 'but he has now learned in a different school, and great will be the revolution to luxury and a delicate life.' ἀντιμανθάνειν does not occur elsewhere, but it is a suitable verb to express the fact that the stern harsh life of the dicast will find its counterpoise in his present extravagance. Blaydes's ἀρτι seems impossible with νῦν.

1454. ἡ μέγα, which has often been amended away, is defended by *Av.* 162, *Lys.* 1031.

μεταπεσείται: cp. *Av.* 627 ὦ φίλτατ' ἐμοὶ πολὺ πρεσβυτῶν

ἐξ ἐχθίστου μεταπίπτων, *Lycurg. Leocrat.* 60 ἀνθρώπῳ ζῶντι ἐλπίς ἐκ τοῦ κακῶς πρᾶξαι μεταπεσεῖν.

1455. **τρυφῶν**: this use of the partic. is common in Thucydides, e.g. i. 36. 1 τὸ μὲν δεδιὸς αὐτοῦ, 142. 8 τῷ μὴ μελετῶντι, iii. 43. 4 ἐν τῷ τοιῷδε ἀξιοῦντι, and Sophocles, e.g. *OC.* 1220 ἐς πλεόν τοῦ θέλοντος (?), *Trach.* 196 τὸ γὰρ ποθοῦν (?), *Philoct.* 675 τὸ νοσοῦν.

1457. **ἀποστῆναι**, 't is a hard task to break from the nature that is ours.' *Hor. Epist.* i. 10. 24 *naturam expellas furca, tamen usque recurret.*

Cp. *Soph. Philoct.* 865 μῆδ' ἀφεστάναι φρενῶν.

1458. **φύσεος**: cp. line 1282, *Nub.* 1075 (Bent. em.), *Theopomp. Com.* 32. 3 ἀρ' εἰ κάτοπτρον φύσεος ἦν πλεόν δοθῆς; (*in vino veritas*). ὕβρεος *Thesm.* 465 (Mein. em.), *Plut.* 1044 (Bent. em.) (in an iambic trimeter). Euripides has ὄφεος three times in trimeters, and κόνεος once (*Cycl.* 641): πόλεος three times. Sophocles has πόλεος once (*Ant.* 162), Aeschylus twice (*Sept.* 204, *Suppl.* 347). See further Kühner-Blass *Gram.* i. p. 442, Speck *de Epic. etc. form. ap. Com. usu* p. 35, and vBamberg *Exerc. crit. in Aristoph. Plut. novae* p. 9 n. 2.

ἔχοι: in such general maxims the opt. is normal; cp. *Soph. Trach.* 92 καὶ γὰρ ὑστέρω τό γ' εὖ | πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολᾶ, *Ant.* 666 ἀλλ' ὃν πόλις στήσειε τοῦδε χρὴ κλύειν, *OT.* 315, 979.

ἀεί suits *τις*: 'in each case'; cp. οἱ ἀεὶ ἄρχοντες κτλ.

1459. 'Yet many have suffered this transformation. Communing with others' ideas they have gradually learned to alter their ways.'

1462. **παρά**: cp. line 1049 n., *Av.* 1278, *Lys.* 854, *Eccl.* 485, 582 (= 'iudicio'). 'With us and all good people' (Rogers).

1467. **ἀγανῶ**, 'so full of sweetness and light' 'so debonair'; cp. *Lys.* 886, *Ibycus* 5. 3 ἀγανοβλεφαρὸς Πειθῶ.

1468. **οὐδὲ τρόποις**, 'I never was so enamoured, so enraptured about any one's manners.' For **ἐπεμάνην** cp. line 744, and for **ἐξεχύθη** cp. *Pind. I.* i. 4 Δᾶλος ἐν ᾧ κέχυνται, *Lycophronid.* (Bergk *PLG.* iii p. 634. 2, 3) ἐπεὶ μοι νῆος ἄλλα κέχυνται | ἐπὶ τὰν Χάρισιν φίλαν παῖδα καὶ καλάν.

1473. **πράγμασι**, 'to adorn his father with more seemly pursuits'; *Nub.* 515 νεωτέροις τὴν φύσιν αὐτοῦ πράγμασιν χρωτίζεται.

1292. 'O tortoises, happy are you to have such skins,

and thrice happy for the ease upon your sides: how well and shrewdly you have got your backs roofed in with tiling, so as to keep out the rain of blows. But I am killed outright, and my back is beaten black and blue with a stick.' A literal fulfilment of the threat in 428 *εἰ δὲ μή, φημ' ἐγὼ | τὰς χελάνας μακαριεῖν σε τοῦ δέρματος*. The slaves have not gained much by their master's conversion. Plaut. *Rud.* 523 seq. may be a reminiscence, viz. 'o scirpe, scirpe, laudo fortunas tuas | qui semper servas gloriam aritudinis. *ἰώ* has two meanings: (1) a call, as here; (2) a cry of pain (line 749).

1294. *νουβυστικῶς*, 'stuffed with sense'; *Ecccl.* 441 *γυναικα δ' εἶναι | πρᾶγμ' ἔφη νουβυστικόν*. Cp. Herond. vi. 16 *φθείρεσθε, νώβυστρ', ὦτα μούνον καὶ γλάσσαι, | τὰ δ' ἄλλ' ἐορτή*, where the suffix seems to have an active sense, 'you that stupefy one's wits' (see Crusius *Unters.* p. 117).

1295. *στέγειν*: generally used of keeping out water, but cp. Thuc. iv. 34 *οὔτε γὰρ οἱ πῖλοι ἔστεγον τὰ τοξεύματα*, Aesch. *Sept.* 202, 220.

1296. *στιζόμενος* = *ποικίλος*: Herond. iii. 89 *ὑδρης ποικιλώτερος πολλῶ*. So Hesych. *κατάστικτον · ποικίλον*. *στίζειν* originally meant 'to tattoo' with *ράφιδες*, which was done by a *στίκτης*, cp. Herond. v. 65 *Κόσιν τε μοι κέλευσον ἐλθεῖν τὸν στίκτην, | ἔχοντα ραφίδας καὶ μέλαν' μῆ δεῖ σε | ὁδῶ* ['once for all'] *γενέσθαι ποικίλον*, *Frsg.* 64 *Σαμίων ὁ δῆμος ἐστίν · ὡς πολυγράμματος 'litteratus'*, Eupol. 259 *ἐγὼ δέ γε στίξω σε βελόναισιν τρισίν*, Plaut. *Epid.* 624 *quem Apelles atque Zeuxis duo pingent pigmentis ulmeis*, *Pseud.* 230 *poeniceo corio*, 546 *stilis me totum usque ulmeis conscribito*, *Poen.* 26 *varientur virgis et loris domi*.

1297. The language shows that there is a Tragic parody here—probably of Euripides, cp. *Andr.* 56 *δέσπουν', ἐγὼ τοι τοῦνομ' οὐ φεύγω τόδε | καλεῖν σε*, 64 *ὦ φιλτάτη σύνδουλε, σύνδουλος γὰρ εἶ | τῇ πρόσθ' ἀνάσση τῇδε*, *Hel.* 1193. The similar line *Thesm.* 582 *τί δ' ἐστίν, ὦ παῖ, παῖδα γὰρ σ' εἰκὸς καλεῖν | ἔως ἂν οὕτως τὰς γνάθους ψιλὰς ἔχῃς* shows that only the first six words belong to the original. Gompertz writes the rest of the original thus: *παῖδα γάρ, κὰν ἦ γέρων, | καλεῖν δίκαιον, ὅστις ἂν <μῶρος φανῇ>*, Nauck *FTG.* p. 852. Line 1298 implies that Aristophanes thinks that a *παῖς* receives his name ἀπὸ τοῦ *παίεσθαι* in harmony with the principle ὁ μὴ δαρὲς ἀνθρωπος οὐ παιδεύεται: cp. line 1307 n.

1299. 'I say, didn't the old man turn out to be a most outrageous nuisance?'

γάρ is idiomatic in a question of indignation; cp. line 1159 n. For γὰρ . . ἄρα cp. *Pax* 22, 566. For ἀτηρότατον κακόν cp. Eur. *Andr.* 353 εἰ γυναῖκές ἐσμεν ἀτηρόν κακόν.

1300. παροινικώτατος, 'the greatest ruffler of them all'; *Ach.* 981, *Eccl.* 143 παροινεῖν. vanLeeuwen quotes Xen. *Symp.* 6. 2 τὸ παρ' οἶνον λυπεῖν τοὺς συνόντας τοῦτο κρίνω παροινίαν.

1301. παρῆν is not an instance of the Schema Pindaricum, but a survival. The original form was -e-s-nt, Boeot. παρεῖαν. ἦσαν does not occur in Hesiod, Pindar, Theocritus, and the two examples in Homer (*Il.* iii. 15, *Od.* i. 27) are probably a late re-writing. In Hesiod *Theog.* 146 the true reading is ἦν ἐπὶ Φέργοις. There are 14 examples of the plur. ἦν, viz. Hesiod *Theog.* 321, 825, Simon. 165 (225), inscription of 475 B.C. on a Hermes, Aeschin. *Ctes.* 185, Soph. *Trach.* 520, Eur. *Ion* 1146, Epich. 30, 31, 38, 49, 52, 82, Aristoph. *Lys.* 1260, of which the last seven are Doric (see Haydon *AJP.* xi. p. 183). It is also found in an inscription in Dittenb. *Syll.* 207. 5 (i. p. 315) καθὼς ἦν λελυτρωμένοι. The supposed instance of the Schema Pindaricum *Vesp.* 58 must disappear, as the subject is τὸ δράμα, not δούλω, which is the complement. So ἐστὶ is followed by plur. complements in Plato *Rep.* v. 463 A, *Euthyd.* 302 c, *Gorg.* 500 D. In Thuc. iii. 36 προσξυνεβάλετο there is a change from τὸ with the infin. to the more convenient construction with the partic., cp. *occisus Caesar*, Thuc. ii. 3 ἀμάξας καθίστασαν ἔν' ἀντὶ τείχους ἦ (sc. ὁ φραγμός), iv. 26 αἷτιον ἦν οἱ Λακεδαιμόνιοι προειπόντες (Haydon). All the instances of πάρα (*Ach.* 862, 1091, Eur. *Med.* 441 seq., Aesch. *Eum.* 31), must be disallowed, as it is a plur. like ἐνι in Hom. *Od.* xxi. 288; and Eur. *Hipp.* 1255 κέκρανται, Pind. *P.* ix. 33 κεχείμανται, Xen. *de re eq.* 5. 5 κέκλινται τρίχες, Dem. 613. 26, 754. 4 κέκρινται may be plur. on the analogy of λέλυνται. Hom. *ad Cer.* 280 κομὰ κατενέηνοθεν (Ruhnken reads κομή) is a wrong form on the analogy of ἄνεθεν κτλ. Aesch. *Pers.* 50 στεύται is not certain, as most MSS. give στεύνται. There are 8 examples in Pindar which have been examined by Gildersleeve (see his note on *O.* xi. 6) and been explained away, except *P.* iv. 57 ἦ ῥὰ Μηδείας ἐπέων στίχες, which is hopeless.

There are some instances with γίγνεται, viz. in Plato *Rep.* 363 A, *Symp.* 188 B καὶ γὰρ πάχναι καὶ χάλασαι καὶ ἐρυσίβαι ἐκ πλεονεξίας καὶ ἀκοσμίας περὶ ἀλλήλα τῶν τοιούτων γίγνεται ἐρωτικῶν. Sauppe ejects the verb, but it may be a very natural slip, as the subjects are many and the verb comes at a distance (Haydon). In the well-known δέδοκται τλήμονες φυγαί (Eur. *Bacch.* 1350), the real subject is τὸ ἐμὲ φεύγειν, and in *Hel.* 1358

μέγα τοι δύναται κτλ. there is an afterthought, the original subject being χλόα.

A similar explanation (viz. that they are a survival) has been given of the many apparent instances of this Schema in Shakespeare, e.g. 'The great man down, you mark his favourites flies; The poor advanced makes friends of enemies' (*Hamlet* III. ii. 214). This may be a survival of the northern Early English plur. in -es (Abbott *Shak. Gram.* § 235).

Ἰππυλλος: cp. Ἀρίστυλλος *Frg.* 538, Ἰπυλλος *Trag. adesp.* 590, and Kühner-Blass *Gram.* ii. p. 280. There is much ingenuity in Müller-Strübing's view that the name of Thucydides, the possible Hipparchides of *Ach.* 603 (cp. line 288 n.), is concealed in Hippyllus, which is a hypocoristic shortening of Hipparchides. Thucydides being in the shadow of a state-prosecution, was, naturally, to be found in the house of Antiphon, the great orator. Müller-Strübing explains thus the terms in which Thucydides speaks of Antiphon in viii. 68. Personal obligation biassed the historian's judgment of his friend's character. It is indeed a strange coincidence that the names Antiphon and Phrynichus should be so coupled here, if there is no political allusion, but unfortunately there were other Antiphons and other Phrynichuses at Athens¹: Antiphon may have been the pauper of line 1270, or the Antiphon attacked in Cratinus's *Πυτίνη* (cp. Koek on Cratin. 201), or perhaps the three were identical (see Gilbert *Beiträge* pp. 308-9) and Phrynichus may have been the well-known tragic actor, who had lately won applause for his acting in the *Cyclops* of Euripides (vanL.). Lysistratus is known to have been a demagogue and a buffoon (line 787 n.).

Müller-Strübing thinks furthermore that the two gatherings (lines 1250, 1301) had a political import, the one being a meeting of 'the conservative-democratic party under Cleon, and the other of the old high-and-dry Conservatives under Antiphon. They had met to discuss the prospects of the election of the ταμίης τῆς κοινῆς προσόδου, which was to take place in six months.' This too-ingenious suggestion is put out of court by the fact that this office was not known in prae-Eucleidean times (see line 242 n.).

Ἀύκων: the father of Autolycus: he accused Socrates (Plato *Apol.* 24 A) ὑπὲρ τῶν ῥητόρων. This fact makes it probable that the Antiphon here mentioned was the ῥήτωρ.

¹ AEHaigh (*Tragic Drama* p. 43 n. 7) mentions six, viz. (1) the son of Polyphradmon, ὁ πᾶν, (2) the son of Melanthias, a Tragic poet, (3) the Comic poet, (4) the general, (5) the actor, (6) the dancer.

1302. οἱ περὶ : viz. Phrynichus and his coterie were there; cp. Hom. *Il.* iii. 146 οἱ ἀμφὶ Ἥραμον καὶ Πάνθοον. According to Müller-Strübing's view οἱ περὶ Φρύνιχον would be, like Thuc. viii. 65 οἱ ἀμφὶ Πείσανδρον, an oligarchical ἐταιρεία, and so Phrynichus's party is designated Arist. *Pol.* 1305 b 27, cp. Gilbert *Beiträge* p. 308. Blass *Beredsamkeit* i. p. 83 disbelieves in the identity.

Φρύνιχον : schol. V ὁ δὲ Σύμμαχος, <φησιν>, εὐλογώτατον ἂν εἴη τὸν τραγικὸν ὑποκριτὴν Φρύνιχον. He was called by Andocides (*de myst.* 47) ὁ ὀρχησάμενος, cp. line 1490 n., but AEHaigh (*Tragic Drama* p. 43 n. 7) thinks the latter was a different person. For Phrynichus the oligarch see Gilbert *Beiträge* p. 297.

1303. ὑβριστότατος : from a rare adj. ὕβριστος Plato *Com.* 98, *Pherecr.* 162 ὕβριστον ἔργον καὶ κόβαλον εἰργάσω, Xen. *Anab.* v. 8. 3 τῶν ὄνων ὑβριστότερος εἶναι. ὕβριστής is more common; Eur. *Suppl.* 728 ὕβριστήν λαόν, *Bacch.* 743, cp. Kühner-Blass *Gram.* i. pp. 563-4. For its sense here, 'lascivus,' cp. *Nub.* 1068. It is properly used of asses, as here; cp. Herod. iv. 129.

1306. εὐωχήμενον, 'like an ass that had been regaled on parched barley.' εὐωχήμενον is a humorously grand word of an ass; but there is a reference to line 341 ἀλλὰ μ' εὐωχεῖν ἔτοιμος κτλ. The diminutive ὄνιδιον does not mean a 'little donkey,' but is hypocoristic. Aristophanes often speaks so of domestic animals, e.g. *Ach.* 542 κυνίδιον, *Ran.* 1360 κυνίσκη, *Ach.* 806 χοιρίδιον, 1036 βοῖδιον, *Av.* 585 βοῖδάριον, *Thesm.* 237 δελφάκιον, *Plut.* 293 προβάτιον, *Philem.* 85 ὄντριον, *Antiphan.* 20 αἰγίδιον (*Lottich de serm. vulg.* p. 6). Elsewhere (except Plato *Rep.* i. 352 B εὐωχοῦ τοῦ λόγου) εὐωχεῖσθαι takes the dat. but analogy is in favour of the gen., Hom. *Od.* iv. 134 νήματος ἀσκητοῦ βεβυσμένον, Herond. iv. 15 νενημένην χοῖρον | πολλῆς φορίνης ('fat'). Dindorf's emendation ηὐωχήμενον seems to be mistaken, as such verbs do not augment the diphthong when a vowel succeeds (*Ruth. NP.* p. 245). The only exception in Comedy is *Frg.* 613 ηὐαινόμεν : see the exhaustive treatment of this question in Kühner-Blass *Gram.* ii. pp. 10-1.

1307. The reading of B, which is generally accepted, is doubly wrong: (1) καὶ . . δῆ is exceedingly rare in Aristophanes, occurring but twice, viz. *Ach.* 988 καὶ μεγάλα δῆ (where δῆ may strengthen the adj.) and *Ran.* 888 καὶ σὺ δῆ (where δῆ emphasises σὺ). In fact, as Schmid points out (*Att.* ii. p. 339), this conjunction of particles was not very congenial to the

earliest Attic writers, e.g. it occurs but once in Thuc. (ii. 41. 4); (2) the synizesis *νεα-* is unknown to Comedy, except in the ode of the Parabasis lines 1067-9, which is a parody.

νεανικῶς: so *ἡβη* is used of 'wantonness' in Aesch. *Suppl.* 81 *ἡβη μὴ τέλος ἐνδόντες ἔχουσιν παρ' αἴσαν*, cp. Eur. *Or.* 696 *ἡβη δῆμος εἰς ὀργὴν πεσών*. In Demosthenes's *Meidias* we hear of the *νεανιεύματα* of Meidias who was 50 years old.

παῖ παῖ: a reference to the supposed etymology of *παῖς*, cp. line 1297 n. There seems to have been something irritating in this address; cp. Epier. 5 *τί γὰρ | ἔχθιον ἢ "παῖ παῖ" καλεῖσθαι παρὰ πότον, | καὶ ταῦτ' ἀγενεῖω μεираκυλλίῳ τινί*;

1308. *ἦκασεν*: τὸ εἰκασμά ἐστι σκῶμμα καθ' ὁμοιότητα (*Rhet.* viii. 789. 10 Blaydes). Such similes were called *αἰνιγμοί*, *Ran.* 61 *ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ* 'in parables,' *Pax* 47, *Av.* 970.

1309. *Φρυγί*, 'a Phrygian that has come in for a fortune'; such men were called *γενναῖοι ἐκ βαλλαντίου*. A passage from Lucian *Quom. hist. conscrib.* 20, which has escaped Kock, proves the truth of his emendation *Φρυγί*, viz. *εοίκασιν οἰκέτῃ νεοπλούτῳ, ἄρτι κληρονομήσαντι τοῦ δεσπότου, ὃς οὔτε τὴν ἐσθῆτα οἶδεν ὥς χρὴ περιβάλλεσθαι, οὔτε δειπνῆσαι κατὰ νόμον*. The last clause clearly refers to the present passage. Kock's passage from Cratin. 208, quoted on line 1187, is not so striking.

The comparison with *τρυγί* is not in itself inapt (cp. Antiphan. 240 *σφόδρ' ἐστὶν ἡμῶν ὁ βίος οἴνῳ προσφερέης· | ὅταν ἢ τὸ λοιπὸν μικρόν, ὅξος γίνεται. | πρὸς γὰρ τὸ γῆρας ὥσπερ ἐργαστήριον | ἅπαντα τὰνθρώπεια προσφοιτᾷ κακά*, Alex. 45 *ὁμοιότατος ἄνθρωπος οἴνῳ τὴν φύσιν | τρόπον τιν' ἐστί· τὸν γὰρ οἶνον τὸν νέον | πολλή 'στ' ἀνάγκη καὶ τὸν ἄνδρ' ἀποξέσαι | πρῶτιστον ἀφυβρίσαι τ', ἅπανθήσαντα δὲ | σκληρόν γενέσθαι*), but the epithet *νεοπλούτῳ* cannot be justified. The text was corrupted before Didymus, as he says *ἀδιανόητα σκώπτει* (schol.).

1310. *κλητῆρι*, 'a brayer that has scampered off into the bran.' For *κλητῆρι* cp. line 189 n. It is impossible to be certain that *ἄχυρον* is wrong, as the proverb is *ὄνος εἰς ἄχυρα καὶ χνοῦν* *Frug.* 76, cp. Philem. 188 *ὄνος βαδίζει εἰς ἄχυρα τραγημάτων*: and *Append. Prov.* i. 71 *γέροντες εἰς ἄχυρον ἀποδεδρακότες* and *Com. adesp.* 783 support the reading of the best codd. After all, *ἄχυρον* is not stranger than *αἱ ἀστράγαλαι* Herond. iii. 7, *δορκαλίδες* ib. 19, *φαρμακός* in Hipponax 5. 2, and *σκυτάλιον* Nicoph. 2. Dindorf's *ἄχυρμόν*, which I have adopted with most editors, seems to be of his own coinage.

A proverb similar to 'an ass in clover' is ξυρὸς εἰς ἀκόνην πρὸς τοὺς ὦν βούλονται τυγχάνοντας (Diogen. vi. 91).

1312. τὰ θρία, 'a locust that had shed the fig-leaves of its thread-bare cloak.' I am not sure that schol. R throws much light upon this comparison, viz. ἐπεὶ ἐνίοτε οἱ πάρνοες ὥσπερ φύλλα ποικίλλουσιν ('change their colour'). Perhaps he means that Philocleon is like a withered old locust that has shed its faded wings from age: τοῦ τριβωνος being added παρ' ὑπόνοιαν. The pointlessness of a comparison or a remark may constitute its humour, as in 1 *Henry IV* i. ii. 48 'And is not a buff jerkin a most sweet robe of durance?' seqq. Such a 'game of vapours,' as Ben Jonson called it, is less uncommon in Aristophanes than is generally thought, cp. lines 1172 n., 1432 n., 1509 n. The comparison of a γέρων with a locust is apt enough, as Tithonus, according to the fable, was translated into a πάρνοψ.

1313. Σθενέλῳ, 'Sthenelus shorn of his goods and chattels.' Sthenelus was an insipid Tragic poet, whose verses required seasoning to make them palatable, *Frg.* 151 A. καὶ πῶς ἐγὼ Σθενέλου φάγοιμ' ἂν ῥήματα; | B. εἰς ὄξος ἐμβαπτόμενος ἡ ξηροὺς ἄλας. His intellect was so sterile that when he wished for a strong phrase he had to steal it. Plato Com. 67 ὅταν δέωμαι γωνιαίου ῥήματος, | τούτῳ παρισούμαι [Kock] καὶ μοχλεύω τὰς πέτρας. So he was satirised by Plato Com. 70 ὡς τὰλλότρια ἔπη σφετεριζόμενος. Bad as he was, he had admirers: ib. 128 ἄψαι μόνον σὺ κὰν ἄκρῳ τοῦ Μορσίμου | καὶ ξυμπατήσω τὸν Σθένελον αὐτίκα μάλα 'lay a tip of your finger on Morsimus [who was so bad a poet that to copy out his verses was thought equal to parricide, *Ran.* 151] and I will trample on your Sthenelus' (Cobet *Obs. Crit.* p. 184). According to schol. R διὰ πενίαν τὴν τραγικὴν ἀπέδοτο σκευὴν κακῶς πρᾶττων ἐν τῇ τέχνῃ. 'He is mentioned by Aristotle as a writer who discarded the bombast of Tragic style, and composed in the language of ordinary life, without elevation or ornament' (*Poet.* 22. See AEHaigh *Tragic Drama* p. 418, Nauck *FTG.* p. 762). For a subst. with an epithet without the artic. cp. line 1414, *Nub.* 351, 1377, *Ach.* 220, 1082, *Plut.* 772. So even with names of countries *Av.* 409, Eubulus 11. 5 (Kock *Rh. Mus.* xxxvii. p. 136).

διακεκαρμένῳ: Eur. *Hec.* 910 ἀπὸ δὲ στεφάναν κέκαρσαι πύργων.

1314. Sc. τῷ χεῖρε, *Eq.* 651, an usual ellipse in conversational style; cp. line 1161 n.

πλήν γε: γε implies an afterthought; cp. line 857 n.

1315. διεμύλλαινε, 'made a wry face, a moue'; τὸ χεῖλος διέστρεφεν schol. R, cp. μοιμυλλᾶν *Com. adesp.* 1080, μοιμυᾶν *Lys.* 126. This word has been traced back to Μύλλος, who acted the part of jester in the Dorian Comedy. When transplanted to Italian soil, he became Diasyrus (Ital.) or Dossemmus (Osc.); cp. Zieliński *Quaest. Com.* p. 70. The name is familiar from the proverb Μύλλος πάντ' ἀκούων (= 'walls have ears') of one who pretended to be deaf (*Cratin.* 89). The various significations given to this word in Hesychius can be explained on the supposition that this character was represented as 'squint-eyed, bald, but with a στεφάνη τριχῶν (Hesychius), wry-lipped, and φαλλοφόρος.'

ὥς δὴ δεξιός: an ironical use of δὴ after ὥς that occurs (in Aristophanes) only here and in *Eg.* 693; 'in his own conceit picked and fine.' The best instances are *Eur. Bacch.* 224 πρόφασιν μὲν ὥς δὴ μαινάδας θυοσκόους, *Andr.* 235 ὥς δὴ σὺ σώφρων, τὰμὰ δ' οὐχὶ σώφρονα. This use must be distinguished from (2) *Soph. Trach.* 889 ὥς δὴ πλησία παραστάτις (= 'in fact'), (3) = ἥδη *Philoct.* 1065, *Trach.* 1192. δῆθεν is not found in Aristophanes at all.

1317. κομᾶς, 'why do you prune yourself, and pretend to be a fine gentleman, you who are a toady of any one who happens to be a success?' Cp. line 1069 n.

κομψός is generally ironical of 'nimia et adscititia venustas' (Ruhnken), cp. *Ran.* 967 Θηραμένης ὁ κομψός, *Nub.* 649 κομψὸν ἐν συνουσίᾳ, and *bellus* in *Mart.* iii. 63.

1318. κωμωδολοιχῶν: this verb and κολακεύειν are the only ways of translating 'to be a parasite of' at this time; so 'parasites' = κόλακες or οἱ περὶ τάγηνον καὶ μετ' ἄριστον φίλοι 'trencher-friends' (*Timon of Athens* III. vi. 106), cp. line 45 n. παράσιτος did not come into Attic until the days of the Αἰολοσίκων.

περί = *erga*; *Nub.* 994 περὶ τοὺς σαντοῦ γονέας σκαιουργεῖν, *Plut.* 568 περὶ τὸν δῆμον καὶ τὴν πόλιν εἰς δίκαιοι (*Sobol. Praep.* p. 207).

1319. περιύβριζεν: a compound that recurs only in *Them.* 535, unless Elmsley's em. in *Ran.* 727 is correct.

ἐν μέρει, 'one after another,' = καθ' ἑκαστον: (2) in *Av.* 1228, and in *Lys.* 540 ἐν τῷ μέρει, *Ran.* 32, 497 = 'in your turn' 'umgekehrt.'

1320. ἀγροίκως: for the sense cp. *Com. adesp.* 227 ἄγροικός

the word was only gradually coming into use. This is the reason that it is not found in *Acharneis* or *Equites* (177 is a doubtful instance), nor in Euripides's *Alcestes*, *Medea*, or *Hippolytus*. The instance in Herod. vii. 143 (an emendation of Reiske) is not an argument against the late origin of ὄντως, as that book was probably written during the Archidamian War. A note on this word is required, as it has been strangely neglected by the lexicons, e.g. it is recognised but once in Dindorf (*Frg.* 493 D), and *Nub.* 86 is the only instance quoted by Dunbar (see vWilam. *Herakl.* ii. p. 163, Bachm. *Conj.* p. 9, *Phil.* xlvii. pp. 187-9, Teuffel-Kähler *Nub.* 326 append., Momms. *Beiträge* pp. 664-7). Probably the word was 'affectations,' and so is in harmony with the Tragic tone of Philocleon's exclamations.

οὐδέν εἰμ' ἄρα : this was lofty, 'my heart is fractured' 'I am sped.'

999. ξυνείσομαι, 'how shall I bear this stain upon my conscience, the acquittal of a man upon his trial?'

1000. πείσομαι : the answer is given in line 159.

1001. πολυτίμητοι, 'O alder-lieftest gods' (cp. *2 Henry VI* i. i. 28), a common epithet of all deities; hence the play in *Ach.* 759 ΔΙΚ. πῶς ὁ σῖτος ὦνιος; ΜΕΓ. παρ' ἀμὲ πολυτίματος, ἅπερ τοὶ θεοί. It is only once applied to a human being, *Ran.* 851 ἐπίσχεσ οὗτος, ὦ πολυτίμητ' Αἰσχύλε, but there its use is explained by the next line, ἀπὸ τῶν χαλαζῶν δ', ὦ πονήρ' Εὐριπίδη, | ἀναγε σεαυτὸν ἐκποδῶν (Aeschylus is addressed as the god of the 'thunder-stone'): so in Plato *Euthyd.* 296 D ὦ πολυτίμητε Εὐθύδημε . . ἀτεχνῶς γὰρ ἔγωγε σφῶ ὥσπερ θεῷ προσ-αγορεύω. It is used of Zeus *Av.* 667, *Eq.* 1390, of Heracles *Ach.* 807, of Demeter *Thesm.* 286, of Persephone *Ran.* 337, of Iacchus *ibid.* 398, of Eirene *Pax* 978, in *Nub.* 269, 293, 328 of the Clouds. In general πολύτιμος means 'costly,' although in *Ran.* 324 πολυτίμοις ἐν ἔδραις it equals πολυτιμήτοις, cp. Menand. 109. 1 πολύτιμοι θεοί: conversely, ἰχθύδια πολυτίμητα *Frg.* 387. 9.

1002. 'Unwilled I did it, not from natural bent' (Rogers). ὄν must be supplied with the gen. *Thesm.* 93 τὸ πρᾶγμα κομψὸν καὶ σφύδρ' ἐκ τοῦ σοῦ τρόπου is the more usual construction, cp. line 1014 n.

1005. εἰς ξυμπόσιον : *Av.* 494 εἰς δεκάτην κληθεῖς. There is very little difference between ἐπὶ, εἰς and πρὸς in this sense, but with δειπνον ἐπὶ is always used (*Ach.* 938, *Pax* 1192, *Eccl.* 652, 856, 1128, 1135, 1165, *Frg.* 675. 2), except in *Eccl.* 1149

ἐγὼ δὲ πρὸς τὸ δεῖπνον ἤδη 'πείξομαι. To invite a stranger to dinner is always ἐπὶ ξένια (Cobet *VL.* p. 81).

1007. ἐγχανεῖται, 'Hyperbolus shall not flee at you, and cozen you.' Blaydes's σοῦξαπατῶν is less idiomatic than the original. *Nub.* 1411 οὐ κἀμέ σοι δίκαιόν ἐστιν εὐνοοῦνθ' ὁμοίως | τύπτειν, *Ran.* 1176 οἷς οὐδὲ τρὶς λέγοντες ἐξικνούμεθα, *Thesm.* 942, *Thuc.* vi. 11. 1 ἀνόητον ἐπὶ τοιούτους ἰέναι ὧν κρατήσας μὴ κατασχήσει τις, *Plato Laches* 187 A τίνων ἤδη ἄλλων ἐπιμεληθέντες ἐκ φαύλων ἀγαθοὺς ἐποιήσατε, *Dem.* 281. 22 οὗς σὺ ζῶντας κολακεύων παρηκολούθεις. For the partic. cp. *Ach.* 221 μὴ γὰρ ἐγχάνοι ποτὲ | μηδὲ περ γέροντας ὄντας ἐκφυγῶν Ἀχαρνέας, *Soph. Ant.* 483 δεδρακυῖαν γελᾶν 'exult in having done it.

Ἵπέρβολος: a favourite butt of Comic poets, cp. *Ach.* 846, *Nub.* 1065, *Plato Com.* 187, *Plut. Alc.* 13 ἦν δέ τις Ἵπέρβολος Περιθοίδης οὗ μέμνηται μὲν ὡς ἀνθρώπου πονηροῦ καὶ Θουκυδίδης [viii. 73], τοῖς δὲ κωμικοῖς ὁμοῦ τι πᾶσι διατριβὴν αἰεὶ σκωπτόμενος ἐν τοῖς θεάτροις παρεῖχεν, and *Nub.* 557 εἶθ' Ἑρμιππος [in his Ἀρτοπώλιδες] αὐθις ἐποίησεν εἰς Ἵπέρβολου | ἄλλοι τ' ἤδη πάντες ἐρείδουσιν εἰς Ἵπέρβολου. He succeeded to Cleon's influence, but surpassed him in his peculiar qualities, cp. *Com. adesp.* 2 μετὰ τὴν ἀποβολὴν τοῦ Κλέωνος εὐθέως | ὑπερβολῇ πάνθ' ὑπερέβαλεν Ἵπέρβολος (so Kock). For a more favourable view of his character than that given by the Comic poets see *Holm Gr. Gesch.* ii. p. 408 ET. Everything that is known about him has been collected by Gilbert *Beiträge* pp. 209 seqq. See further the literature in Hermann-Thumser *Staatsalt.* p. 710.

PARABASIS. See *Introd.* p. xvii.

1009. ἀλλ' ἔτε: the normal method of dismissing the actors from the stage, *Nub.* 510 ἀλλ' ἔθι χαίρων κτλ. (words introductory to the Parabasis in the 1st ed.), *Eq.* 498, *Pax* 729, *Ach.* 1143 (Westphal *Metrik* ii. p. 420).

ὅποι βούλεσθε is the less dignified equivalent for βαῖν' ὅποι 'θέλεις *Ach.* 198 (Bachm. *Conj.* p. 74).

1010. τέως: so used in a similar place in *Pax* 729 ἀλλ' ἔθι χαίρων ἡμεῖς δὲ τέως κτλ.

1011. ἀναρίθμητοι: a quotation from some poet, as is shown by the quantity of ι, and by the use of the phrase in *Plato Theaet.* 175 A, *Legg.* vii. 804 E and elsewhere.

νῦν μὲν: if μὲν is right, it must emphasise νῦν like γε, cp. line 77 n. and *Herond.* v. 81 νῦν μὲν σ' ἀφήσω. It is not without point here, on account of the failure of the *Nubes* in the preceding year. The pres. inf. is used after μέλλει 35

times in Aristophanes, the fut. 12 times (7 times in two plays—*Nubes* and *Vespae*). The aor. is found but twice (*Lys.* 118 is Laconian), *Av.* 367, *Ach.* 1159 chor. (Ruth. *NP.* p. 424).

1012. **φαύλως**, 'as a thing of naught' 'disregarded'; cp. line 656 n.

χαμᾶζε: Rogers quotes Plato *Euthyphron* 14 D οὐ χαμαὶ πεσεῖται ὃ τι ἂν εἴπῃς, and Pind. *Ol.* ix. 17 χαμαιπετεῖς λόγοι.

1014. **πάσχειν** almost = **ποιεῖν**, cp. line 1 n., *Av.* 1044, 1432, *Lys.* 884, *Eccl.* 860 (Bachm. *Conj.* p. 61).

1015. **αὔτε**: an Epic word that is, sporadically, found in Comedy, but only in anapaestic and dactylic verse, cp. *Pax* 1270 νῦν δ' αὖθ' ὀπλοτέρων, *Metag.* 4. 2 νῦν δ' αὖθ' ὑμῖν ἀγορεύω, *Cratin.* 169. 1 οἱ δ' αὖθ' ἡμεῖς, *Hermipp.* 63. 6 ἐκ δ' αὖτ' Ἰταλίας. Its use here is justified by the fact that νῦν αὔτε is an Epic reminiscence, *Il.* iv. 321 εἰ τότε κοῦρος ἔα, νῦν αὐτέ με γῆρας ὀπάζει. In Homer, however, it has its original meaning 'but' (cp. *aut-em*, Brugmann *Comparat. Gram.* i. p. 90). αὔτε is used without restriction by Aeschylus. It is found but once in Sophocles (*Trach.* 1009), and never in Euripides.

λεῶ: used in Comedy only in formal locutions, e.g. ἀκούετε λεῶ: cp. line 186 n., *Pax* 298, etc.

προσέχετε: in Aristophanes the best MSS. invariably give the present in this phrase; *Eq.* 1014, *Nub.* 635, 1122, *Pax* 174, *Thesm.* 25, 381, *Plut.* 113. In *Eq.* 503, *Ach.* 733, *Av.* 688, *Vesp.* 1015 the aor. is found only in the interpolated **ΒΔ**. The only passage where the aor. is required is the fragment of a κομμάτιον, *Pherecr.* 79 ἄνδρες πρόσχετε τὸν νοῦν. As a *proceleusmaticus* is sometimes permissible in iambic verse (cp. *Crit. App.* 967), there is no reason why it should not be allowed, *necessitate cogente ineluctabili*, in anapaestic verse, as e.g. in *Nub.* 916 διὰ σὲ δέ (see Westphal *Metrik* ii. p. 454, OKähler *Nub.* 575 append., Sobol. *Synt.* p. 36, GHermann *Elem. Met.* p. 85, Rumpel *Phil.* xxviii. p. 429).

καθαρόν, 'if you love a genuine tale' (*εἰλικρινές* schol. V); so *Av.* 1549 Τίμων καθαρὸς 'an out-and-out Timon,' Antiphan. 9 καθαρὸς δοῦλος, Alciphron iii. 21 Παρμενίων ζῆμια καθάρᾳ, *Plaut. Pseud.* 1202 *purus putus hic sucophantast.* So Xen. *Mem.* ii. 2. 3 εἰλικρινῆς τις ἀδικία ἢ ἀχαριστία.

1016. That the Parabasis is not only the oldest part of Attic Comedy, but that in itself it gives a picture of what early Comedy was like, is shown by the spirit of criticism that pervades passages like the present; so *Ach.* 676 οἱ γέροντες οἱ

παλαιοὶ μεμφόμεσθα τῇ πόλει, *Nub.* 576 ἡδικημένοι γὰρ ὑμῖν μεμφόμεσθ' ἐναντίον, *Thesm.* 830. The criticism is not always adverse; *Eq.* 565 εὐλογῆσαι βουλόμεσθα τοὺς πατέρας ἡμῶν. The poet also gives good advice: *Ran.* 686, *Lys.* 626, *Eccl.* 1155, in the character of physician to the νόσοι of the state (Kaibel *Hermes* xxiv. pp. 35 seqq.). Such are the aims of the Comic poets attacked by Phrynichus (*Frg.* 3) ἐστὶν δ' αὐτοὺς γε φυλάττεσθαι τῶν νῦν χαλεπώτατον ἔργον· | ἔχουσι γὰρ τι κέντρον ἐν τοῖς δακτύλοις, | μισάνθρωπον ἄνθος ἡβης· | εἰθ' ἡδυλογοῦσιν ἅπασιν αἰεὶ κατὰ τὴν ἀγορὰν περιόντες, | ἐπὶ τοῖς δὲ βάθοις ὅταν ὦσιν ἐκεῖ τούτοις οἷς ἡδυλογοῦσιν | μεγάλας ἀμυχὰς καταμύξαντες καὶ συγκρύψαντες ἅπαντες | γελῶσι.

1017. πρότερος, 'he says that you have done him a wanton injury' *Ar.* 461 λέγε θαρρήσας ὡς τὰς σπονδὰς οὐ μὴ πρότεροι παραβῶμεν.

1018. 'Partly, indeed, himself unseen, assisting others to please you more' (Rogers).

Schol. V οὐκ ἐκ τοῦ φανεροῦ, φησὶν, ἐπικουρεῖ ὁ ποιητὴς τοῖς θεαταῖς ὑμῖν, ἀλλὰ δι' ἐτέρων ποιητῶν λάθρα, ἐπειδὴ διὰ Φιλωνίδου καὶ Καλλιστράτου καθίει τινὰ τῶν δραμάτων· πρῶτον γὰρ δρᾶμα δι' ἑαυτοῦ καθῆκε τοὺς Ἰππέας. This note is nearly right, and serves to correct the statement of *Vitae script.* and schol. *Nub.* 531 (Φιλωνίδης καὶ Καλλίστρατος οἱ ὕστερον γενόμενοι ὑποκριταὶ τοῦ Ἀριστοφάνους) that Philonides and Callistratus were Aristophanes's actors. The latter note is by an ignorant grammarian, and the statement in *Vitae script.* is a mutilation of a correct tradition, viz. ὑποκριταὶ Ἀριστοφάνους Καλλίστρατος καὶ Φιλωνίδης δι' ὧν ἐδίδασκε τὰ δράματα ἑαυτοῦ. The formula διδάσκειν διὰ τινος often occurs in the Didascaliae of this time, but never of the employment of an actor, for which the correct formula is, as given in the Didascaliae of the *Pax*, τὸ δὲ δρᾶμα ὑπεκρίνατο Ἀπολλόδωρος. So in *CIA.* ii. 2 nos. 971 seqq. That Philonides and Callistratus were Comic poets is implied in the present passage (ἐτέροισι ποηταῖς), and stated, at least with regard to Philonides, by Suidas (Φιλωνίδης Ἀθηναῖος, κωμικὸς ἀρχαῖος· πρότερον δὲ ἦν γναφεύς. τῶν δραμάτων αὐτοῦ ἦν Κόθορνοι, Ἀπῆνη, Φιλέταιρος). The simile in line 1020 aptly describes the poet's relations with these men. His verses were recited by Callistratus's chorus, and the public thought that Callistratus was the author (Petersen *Fleck. Ann.* lxxxv. p. 652). Some difficulty has been found in the plur. ἐτέροισι ποηταῖς as Callistratus, not Philonides, had produced the *Daitaleis*, *Babylonii*, and *Acharneis*, but, perhaps, unchronologically Aristophanes is thinking of the *Nubes*, which had been pro-

duced by Philonides in the preceding year, or, rather, the plural is generic, 'another poet.' The scholiasts here, and on *Nub.* 531, merely mention the two men who produced most of Aristophanes's comedies (see Briel *de Callistr. et Phil.* pp. 2 seqq.).

TKock (*de Callistr. et Phil.* 1855) takes a different view. He follows schol. *Nub.* 531 in holding that Callistratus and Philonides were actors, and that after the *Equites* Aristophanes always produced his own plays. But the Didascaliae of the plays subsequent to the *Equites* exhibit the same formula διδάσκειν διὰ τινος, and no one, εἰ μὴ θέσιν διαφυλάττων, will follow Kock in thinking that in all plays before the *Equites* it means one thing, and in all subsequent plays something quite different. Kock is also in error in thinking that ἐπικουρῶν κρύβδην ἐτέροισι ποηταῖς alludes to relations such as subsisted between Eupolis and Aristophanes in the production of the *Equites* (cp. lines 56 seqq. n.). The tenour of the present passage indicates that in lines 1018-20 the poet is referring to the *Daitaleis*, *Babylonii*, and *Acharneis*, and the antithesis between lines 1018 and 1021 καθ' ἑαυτὸν shows that, as now he produces a play in person and at his own risk, in former days, dreading his youth and inexperience (according to schol. *Ran.* 501 he was σχεδὸν μειρακίσκος when he wrote the *Daitaleis*), he committed his verses to more experienced hands.

1019. 'With the art of Eurycles, weird and wild, He loved to dive in a stranger's breast, And pour from thence through a stranger's lips Full many a sparkling comical jest' (Rogers).

Εὐρυκλῆς μάντις δι' ἐτέρων ἑαυτὸν ποιῶν κατὰδῃλον (schol. R). 'Eurycles was a ventriloquist, who was believed and perhaps believed himself to have a familiar spirit, which he had power to place inside other men. The name became a common noun equivalent to ἐγγαστρίμυθος, ἐγγαστρίμαντις, στερνόμαντις or ἐντερόμαντις, or the later πύθων' (Rutherford). The commentators quote Plut. *Mor.* 414 E εὐηθὲς γάρ ἐστι καὶ παιδικὸν κομιδῇ τὸ οἶεσθαι τὸν θεὸν αὐτὸν ὥσπερ τοὺς ἐγγαστρίμυθους, Εὐρυκλέας πάλαι, νυνὶ δὲ Πύθωνας προσαγορευομένους, ἐνδύμενον εἰς τὰ σώματα τῶν προφητῶν ὑποφθέγγεσθαι, τοῖς ἐκείνων στόμασι καὶ φωναῖς χρώμενον ὄργανοις, and Plato *Soph.* 252 c. Eurycles was not a ventriloquist in our sense of the word, but one possessed by a spirit. Aristophanes means that he himself spoke with the lips of Callistratus even as Eurycles said that it was δαίμων that inspired him, and dwelt within him. This is shown by schol. Plat. l.c. Εὐρυκλῆς γὰρ ἐδόκει δαίμονά τινα ἐν τῇ γαστρὶ ἔχειν τὸν ἐγ-

κελευόμενον αὐτῷ περὶ τῶν μελλόντων λέγειν. There is a passage in Henry Crabb Robinson (*Diary* i. p. 396) that illustrates Aristophanes's ventriloquism: 'Coleridge praised *Wallenstein*, but censured Schiller for a sort of ventriloquism in poetry, —by-the-by, a happy term to express that common fault of throwing the sentiments and feelings of the writer into the bodies of other persons, the characters of the poem.'

1020. χέασθαι: there is no objection to such a poetical form in anapaests, Hom. *Od.* x. 518, Aesch. *Pers.* 223, Soph. *OC.* 477 χοᾶς χέασθαι. The middle is also found in an iambic Pherecr. 101 ἐγχέασθε νῶν | βρένθειον, ἵνα τοῖς εἰσιούσιν ἐγχέω 'pour out some swagger wine,' and Aristoph. *Frg.* 488. 13.

1021. καθ' ἑαυτόν, 'running the risk alone, not in company with others, he guided the lips of his own, not another's muse'; cp. (with Rogers) Addison's notorious verses, 'I bridle in my struggling Muse with pain That longs to launch into a nobler strain.' These words convey the same idea as *Eq.* 544 κυβερνᾶν αὐτὸν ἑαυτῷ and 513 χορὸν αἰτοίη καθ' ἑαυτόν (cp. Zacher *Phil.* xlix. p. 319). In the earlier plays, Aristophanes had supplied nothing but the words, while Callistratus had to train the chorus, and undertake all the responsibility of the production of the plays. In the case of the *Equites* the responsibility was no longer divided. The reason why Aristophanes was nervous about appearing in public is given in *Eq.* 541: 'it is necessary to serve before the mast, before one can be a good officer.'¹ So in *Nub.* 530 Aristophanes says he was a παρθένος, κοῦκ ἐξῆν πῶ μοι τεκεῖν, and that παῖς ἑτέρα (Callistratus) nurtured his child. Much practical experience of the stage was required to obviate the risk of a public failure. The passage from the *Nubes* seems to imply that, at first at any rate, the public did not suspect that Callistratus was not the author, and it is so interpreted by Briel (*op. cit.* pp. 6 seq.) who thinks that κρύβδην *Vespa* 1018 can be taken literally. It was the custom of the reputed author to conduct his chorus into the orchestra, and his name was publicly announced—εἷσαγε ὁ δεῖνα τὸν χορὸν (*Ach.* 9). If Aristophanes was known to be the author, there would be no meaning in the reproach of Aristonymus and Ameipsias, who said τετράδι αὐτὸν γεγονέναι, viz. that he was a second Heracles, who spent his life ἑτέροις πονῶν. But Zacher (*Phil.* xlix. pp. 319 seq.) and Leo (*Rh. Mus.* xxxiii.

¹ Schrader seems to force the metaphor when he maintains that Aristophanes must have started as a Choreutes in his own plays, and have subsequently risen to be Coryphaeus, cp. *Phil.* xxxvi. pp. 385-414.

p. 400) insist that in such a city as Athens the authorship must have been an open secret, and this view is probably correct, at least of the plays later than the *Babylonii* (so Cobet *Obs. Crit.* p. 106).

1022. There is a similar use of ἀλλότριος in Lysipp. 4 θειώσας τὰς ἀλλοτρίας ἐπινοίας. The muse of Callistratus is identified with the poet, cp. *Ran.* 1305 ποῦ 'στιν ἡ τοῖς ὀστράκοις | αὐτῇ κροτοῦσα; δεῦρο, Μοῦσ' Εὐριπίδου. This line is a further development of the simile in line 1020, Aristophanes speaking as if his actual voice issued from Callistratus's lips: Callistratus's muse, who was voiceless by nature, is inspired by Aristophanes. The relations between the two can be understood from the modern novel *Tribby*.

There have been three other explanations of this line, all of which are erroneous: (1) although ἐτέροισι ποιηταῖς refers to Callistratus, line 1022 describes the relations that subsisted between Eupolis and Aristophanes. If this is so, it is strange that Aristophanes should suddenly pass from Callistratus to Eupolis, without so much as an adversative participle (Petersen); (2) Zieliński (*Glied.* p. 240, *Quaes. Com.* p. 5) thinks that ἀλλοτρίων means 'Doric muses,' and οἰκείων 'Ionic,' and that Aristophanes is lauding himself for avoiding the indecencies of the Doric Comedy, which he elsewhere calls Megaric. But it is obvious that ἀλλοτρίων in line 1022 cannot have a different meaning from ἀλλοτρίας in line 1020; (3) Hiller (*Phil. Anzeig.* xvii. pp. 361-80) thinks that in μετὰ τοῦτο δὲ καὶ φανερώς there is a reference to the Δαιταλῆς, and that Aristophanes had collaborated with other poets. But there is no evidence of this (AMüller *Phil. Suppl.* B vi. p. 65).

1023. ἀρθεῖς, 'though raised to greatness, he was not raised above himself and conceited, nor did his heart swell with pride' (lit. 'make his heart swell'). For ἀρθεῖς cp. Dem. 20. 9 ὥσπερ οὖν διὰ τούτων ἤρθη μέγας, Simon. ap. Thuc. vi. 59 ἡ [the daughter of Hippias] πατρός τε καὶ ἀνδρός ἀδελφῶν τ' οὔσα τυράννων | παίδων τ', οὐκ ἤρθη νοῦν ἐς ἀτασθαλίην, and Blaydes on *Ran.* 379, and for ἐπαρθεῖς cp. *Av.* 1448 ὑπὸ γὰρ λόγων ὁ νοῦς τε μετεωρίζεται | ἐπαίρεται τ' ἄνθρωπος. For the proleptic use of μέγας cp. *Eq.* 414 τοσοῦτος ἐκτραφείην. See *Crit. App.*

1024. ὀγκῶσαι: *Ran.* 703, Eur. *Hec.* 623, Xen. *Mem.* i. 2. 25 ὀγκωμένω μὲν ἐπὶ γένει, ἐπηρμένω δ' ἐπὶ πλούτῳ, a passage which proves the correctness of ἐπαρθεῖς here.

1025. πειρῶν: the *vox propria* of 'courting'; *Plut.* 150 ὅταν μὲν αὐτὰς τις πένης πειρῶν τύχῃ, *Eq.* 517 πολλῶν γὰρ δὴ πειρα-

πάντων αὐτὴν ὀλίγοις χάρισσθαι, Theopomp. Com. 32. 8, Lysias i. 12 πειρᾶς ἐνταῦθα τὴν παιδίσκην.

1026. κωμωδεῖσθαι, viz. 'nor if any lover paid court to the poet to lampoon the favourite with whom he was piqued.' This is a sneer at Eupolis, who had attacked Autolycus, the son of Lycon, in his *Πόλεις* (424 B.C., Zelle *de com. Græc. temp. def.* p. 33) and again in the *Autolycus* (420 B.C.); cp. *Πόλεις* *Frsg.* 215 ὥσπερ ἐπὶ τὴν Λύκωνος ἔρρει πᾶς ἀνὴρ. It may seem strange that the poet should have feared to be called προαγωγός for attacking a member of the θηλυδρίων χορός, but Aristophanes's muse, being σώφρων (*Nub.* 537), thinks that she cannot 'touch pitch without being defiled'; and she remembers that *amantium irae amoris integratio est*. This interpretation, which was originally proposed by Bentley, is the only one that satisfies both the Greek and logic of this passage. Most editors follow the schol. οὐδὲ εἰ προσῆλθεν αὐτῷ τις ἐξώλης, ἀναστραφείς καὶ δεόμενος μὴ κωμωδεῖσθαι ἐμαλάττετο οὐδὲ ἐπείθετο. ἄλλως· δι' Εὐπολιν· ἐν [vanLeeuwen ἐπ'] Αὐτολύκῳ δὲ τοιαῦτα φησί [viz. Aristophanes]· <τοῦτο δὲ καὶ ἐν Εἰρήνῃ οὕτω [this is really a note on line 1025]> περιῖει τὰς παλαίστρας σεμνυνόμενος καὶ τοῖς παισὶν ἑαυτὸν δῆλον ποιῶν τῆς νίκης ἔνεκα (R omits this note, and V omits τοῦτο . . τὰς) but this interpretation is subject to many objections: (1) the construction μισῶν κωμωδεῖσθαι is suspicious, and can be paralleled only from Hom. *Il.* xvii. 272; (2) the mention of the *Autolycus*, if ἐν Αὐτολύκῳ is right, is an anachronism, as this play was produced in 420 B.C. (see Meineke *FCG.* ii. p. 445); (3) it is not known that Aristophanes ever attacked *exoletî*, and it is absurd to call his muse προαγωγός for not attacking them. vWilamowitz (*Obs. Crit.* p. 46) has attempted to save this interpretation by tortuous methods, viz. 'Eupolis has insinuated that my silence was due to corrupt motives; this is not so: I was silent because my muse was σώφρων': but such an explanation 'magis sermoni Pythiae in tripode sudantis idonea est quam Aristophanis contra aemuli crimen se defendentis' (Lübke *Obs. Crit.* p. 39). Eupolis attacked Demus in his *Φίλοι* (424-3 B.C., vWilam. *op. cit.* p. 50) and the reference here may be to that play. See further Cobet *Obs. Crit.* p. 84.

It is not easy to see why Aristophanes repeats this attack in the *Pae* 762 καὶ γὰρ πρότερον πράξας κατὰ νοῦν οὐχὶ παλαίστρας περινοστών | παῖδας ἐπείρων, ἀλλ' ἀράμενος τὴν σκευὴν εὐθὺς ἐχώρου, unless we suppose that in the interval Eupolis had gained another victory with a play full of similar invectives.

The palaestrae mentioned here, like schools, were private undertakings. Even if the law quoted in Aeschin. i. 12

(according to which none but relatives were allowed to enter a school, death being the penalty for its violation) is not genuine, still public opinion discountenanced the presence of grown-up men in schools and palaestrae. Of course, the case was different with *gymnasia* which were open to all. On the difference between *gymnasia* and *palaestrae* see ABauer in Müller's *Handbuch* iv. p. 481 C n. 6.

1029. οὐδ' ὅτε πρῶτον ἤρξε διδάσκειν if genuine must refer to the *Equites*, as Aristophanes had never *really* attacked Cleon before. He had threatened to do so in *Ach.* 301 (Zacher *Phil.* xlix. p. 325). See Crit. App.

1030. 'In the spirit of Heracles he assailed the mightiest, and at the very first onset he grappled with the ragged-toothed monster himself, from whose eyes gleamed lightnings fiercer than—Cinna's.'

Ἡρακλέους: Ameipsias, Sannyrio etc. had said that Aristophanes was a second Heracles (cp. line 1021 n.), as he spent his life ἄλλοις πονῶν. Aristophanes ingeniously shows that in another and higher sense he is Heracles, but Heracles the καθαυτῆς and ἀλεξίκακος.

1031. ἀπ' ἀρχῆς (for ἐξ ἀρχῆς, cp. Pherecr. 108. 33 εὐθὺς ἐξ ἀρχῆς πάλιν) is found only in cantica and anapaests, viz. *Eg.* 322, *Ran.* 1030, *Pax* 84 (Sobol. *Præp.* p. 95).

καρχαρόδοντι: the description is obviously taken from Hesiod's picture of Typhoeus (*Theog.* 824-30 ἐκ δέ οἱ ὤμων | ἦν ἑκατὸν κεφαλαὶ ὄφις, δεινοῖο δράκοντος, | γλώσσησι δνοφέρησι λελειχμότες κτλ.), but the 'ragged-toothed monster' must be Cerberus. In *Pax* 313 Cleon is called ὁ κάτωθεν Κέρβερος: so too *Eg.* 1030 φράζειν, Ἐρεχθείδῃ, κύνα Κέρβερον ἀνδραποδιστήν, 1023, *Pax* 754. In an oracle (*Eg.* 1017) he is called ἱερὸν κύνα καρχαρόδοντα: cp. Lucian *de merc. cond.* 35 οἶδα δ' ἐγὼ ῥήτορα τῶν καρχάρων.

1032. Κύννης: Κύννα πόρνη <καὶ ἐν Ἰππεύσιν· "βέλτιστος ἀνὴρ"> μετὰ <Λυσικλέα καὶ> Κύνναν καὶ Σαλαβακχῶ" (schol. R). There is the same surprise here. One would expect something more awful than the squandering glances of a Doll Tearsheet.

For the *comparatio compendiaria* cp. *Av.* 31 νόσον νοσοῦμεν τὴν ἐναντίαν Σάκκα, Hom. *Il.* xvii. 51 κόμαι Χαρίτεσσιν ὁμοίαι. It is not improbable that the proper place for this attack on Cleon is in the *Pax*. The imperf. ἔλαμπον, ἐλιχμῶντο, εἶχεν imply that Cleon was dead when it was written. The present

perhaps may have supplanted one similar in tone, but not so effective, cp. line 63 n.

1033. κολάκων: παρ' ὑπέναντον for ὀφειών. Bentley's γλώσσαι is disproved by the ἐκατον κεφαλαὶ ὀφειῶν in Hes. *Theog.* 825, and by the fact that it spoils the alliteration; also by Plato *Com.* 136 ἦν γὰρ ἀποθάνῃ | αἰς τὴν πονηρίαν, δὲ' ἀνέφυσαν ῥήτορες· | οἵδεαί γὰρ ἡμῖν Ἰάλλωσι ἐν τῇ πόλει, | ὅστις ἐπικαίσει τὰς κεφαλὰς τῶν ῥητόρων. Blaydes's objection that κεφαλαί is unsuitable with ἐλιχμῶντο is without weight. It is absurd to look for congruity in such a picture. Some of the κολάκες of Cleon are mentioned in lines 1220-1.

οἰμαζομένων, 'accursed,' a surprise for 'hissing'; *Pan.* 756, Dem. 938 πονηροῦ γὰρ ταύτ' ἐστὶ σοφιστοῦ καὶ οἰμαζομένου. The present is found in *Ach.* 840, *Ecol.* 942. So κλάων, κλαυσόμενος, χαίρων, χαιρήσων.

1034. χαράδρας: the torrent is the Κυκλοβόρος of *Eq.* 137 Κυκλοβόρου φωνὴν ἔχων. vWilamowitz (*Hermes* xvii. p. 648) thinks that it was the χαράδρα near Οἰνοῦ, which gave rise to the proverb Οἰναῖα τὴν χαράδραν (ἐπὶ τῶν ἐαυτοῖς κακὸν τι προσελκομένων).

The Atticographer Demosthenes seems to refer to the name Κυκλοβόροι, which was, no doubt, a nickname, viz. ἔδατος πολλοῦ γενομένου συνέβη καταρραγέντα τὸν ποταμὸν τῶν κτημάτων πολλὰ διαφθεῖραι καὶ τῶν τόπων τοὺς κύκλους ἐγχεῖναι (Hesych.). The meaning of these κύκλοι is obscure, but, perhaps, they signify the trenches dug round olive-trees. For such χαιμάροι cp. Tozer *Geogr. Gr.* p. 84 'the numerous torrents are the natural result of the configuration of the country, for the steep limestone mountains have but little of a spongy surface to act as a reservoir for the rain. . . It is especially at the time of the autumn rains that the greatest floods take place, and the sudden swelling and violent rush of the stream has furnished Homer with some of his finest similes' (quoted by Jebb on *Soph. Ant.* 712). Eloquence is similarly compared with a torrent *Eq.* 636 ἔμην δ' ἔγωγε τὸν Κυκλοβόρον κατέναι, *Phaen.* 51 οἶμοι τάλας, φησὶν, χαράδρα κατελήλυθεν, *Hor. Sat.* i. 7. 26 *ruchat* | *flumen ut hibernum, fertur quo rura securis.*

1035. καταδωροδοκῆσαι: a surprise for καταδειλιάσαι (vanL.).

1036. αὐτόν: αὐτοῦ of RV must be translated 'he says he attacked the agues as well as Cleon, and the fevers that throttled our fathers by night, and suffocated our grandfathers,' but the use of μετά with the object is rare, although it is paralleled by μετά Θετταλῶν below, line 1247 n. Meineke *FCG.* ii. p. 1115

takes it with τοῖς ἡπιάλοις = τοῖς μετ' αὐτοῦ ἡπιάλοις, but such a displacement is most awkward, and is rarely to be found except in Tragedy, e.g. Eur. *Andr.* 215 εἰ δ' ἀμφὶ Θρήκην χιόνι τὴν κατάρρυτον, cp. Blaydes on *Nub.* 1055. The alteration αὐτόν is much simpler, as μετ' αὐτοῦ would naturally mean 'Cleon and I attacked the agues.'

1037. ἡπιάλοις: defined in *Fr.* 332 ἅμα δ' ἡπιάλος πυρετοῦ πρόδρομος, i.e. the cold fit that precedes the hot. Although ἡπιάλος differs from ἡπιάλης 'incubo' (also called Ἐφιάλτης, Strabo i. 19 ἥ τε γὰρ Λαμία μῦθος ἐστὶ καὶ ἡ Γοργὼ καὶ ὁ Ἐφιάλτης καὶ ἡ Μορμούλη: also Ἐκάτη, Πᾶν, Τῖφος and Εὐόπα, according to Didymus in schol. V), still lines 1039-40 show that Aristophanes was, also, thinking of the latter, cp. Bekk. *Anecd.* p. 43. 1 ἡπιάλης· ὁ ἐπιπίπτων τοῖς κοιμωμένοις δαίμων, Sophron *Fr.* 72 ἡπιάλης ὁ τὸν πατέρα πνίγων. How closely related the two words are is shown by Phryn. 69, where a poet is described as Μουσῶν σκελετός, ἀηδόνων ἡπιάλος, ὕμνος Αἰδου, i.e. 'whose songs make the Muses wither, the nightingales suffer from ague.' So here the Sycophants, like vampires, settle upon the sleeping innocents, and give them agues and nightmares. For such vampires, e.g. Empusa, cp. *Ran.* 293.

πέρυσιν: schol. V πέρυσιν γὰρ τὰς Νεφέλας ἐδίδαξεν, ἐν αἷς τοὺς περὶ Σωκράτην ἐκωμώδησεν· ἡπιάλους δὲ αὐτοὺς ὠνόμασεν εἰς ὠχρότητα παρασκώπτων . . τὸ δὲ τοὺς πατέρας ἡγχον λέγει διὰ τὸν ἥττονα λόγον, τὸν πατραλοῖαν. The authority of the scholiast has been followed by most editors. It is just possible to suppose, although the comparison is not very apt, that the 'throttling of fathers is a graphic way of describing the attacks made on all that was time-honoured and reverend, by the destructive radicalism of the Sophists' (Merry), but the reference to the *Nubes* is put out of court by line 1043, which shows that the allusion must be to an earlier play, 'although you had found in me a second Heracles, you betrayed me last year by not appreciating my *Nubes*.' Again, as Meineke shows (*FCG.* ii. pp. 1045, 1114) 'you made the seed I set unproductive' implies that this labour of Heracles (viz. the attack upon Socrates) did not entitle him to the name of καθαρτής or ἀλεξίκακος. A passage in the *Vita Aristoph.* xii. 6 Bergk φασὶ δὲ αὐτὸν εὐδοκιμῆσαι συκοφάντας καταλύσαντα οὓς ὠνόμασεν ἡπιάλους ἐν *Σφηξίν* indicates that the Sycophants, not the Sophists, were the object of this attack. If further proof is needed, it is to be found in *Eq.* 259 κάποσυκάξεις πιέζων τοὺς ὑπευθύνους σκοπῶν | ὅστις αὐτῶν ὥμος ἐστὶν ἢ πέπων ἢ μὴ πέπων, | κἂν τιν' αὐτῶν γνῶς ἀπράγμον' ὄντα καὶ κεχρηνότα | καταγαγῶν

ἐκ Χερρονήσου διαλαβὼν ἀγκυρίσας κτλ. The ἀπράγμων in this passage clearly corresponds to the ἀπράγμοσι of line 1040. Furthermore, the reference in the scholion to the scene of the ἡττων λόγος is mistaken, as that scene was first introduced in the second edition of the *Nubes*. Meineke (*op. cit.* ii. p. 1114) thinks that the allusion here is to the Ὀλκάδες, the ὀλκάδες being the ships that brought corn from Euboea (after the expedition of the preceding year), the distribution of which led to γραφαὶ ξενίας. But it is shown below (Excursus VIII) that such an expedition never took place, and, even if it did, γραφαὶ ξενίας were not tried before the Polemarch, but in the Court of the Thesmothetae (see <Arist.> *Ath. Pol.* 59). Koek suggests (*FCG.* i. p. 495) that the ὀλκάδες were really merchant-ships that came to Athens freighted with the grievances of the Lacedaemonians. Another suggestion (Zieliński *Glied.* pp. 42, 106, Zelle *de com. Graec. temp. def.* p. 24) is that the Γέωργοι was written against Sycophants. This play seems to have resembled the *Pax* in its conclusion, and to have been directed against those who, like Cleon, opposed the peace, cp. *Frq.* 100 A. ἐθέλω γεωργεῖν. B. εἶτα τίς σε κωλύει; A. ὑμεῖς, ἐπεὶ δίδωμι χιλίας δραχμάς. Its date was probably the Lenaea of 423 B.C., some months before the production of the *Nubes* (Zelle *op. cit.* p. 25).

1040. ἐπὶ ταῖς κοίταις: so in *Eq.* 783 ἐπὶ ταῖσι πέτραις καθήμενον, but in *Lys.* 575, 732, *Eccl.* 909 ἐπὶ τῆς κλίνης. There is no difference in such cases between the gen. and the dat., but the gen. is more common (62 against 24 in Aristophanes). However, Aristophanes always uses the dat. of persons, the gen. of 'jumenta et vehicula' (Sobol. *Praep.* p. 161). For the same prep. used in two different senses cp. *Ach.* 355 ὑπὲρ . . ἐπιξήνου λέγειν | ὑπὲρ Λακεδαιμονίων.

ἀπράγμοσιν, 'lying down on your beds (like vampires) they kept welding together sworn indictments and summonses and testimonies against your quiet and peaceable folk, so that many of you jumped up in a fright and ran to the Polemarch.' vanLeeuwen strangely translates 'lying on their couches,' viz. *lecti lucubratorii*. ἀναπηδᾶν shows that he is wrong.

ἀπράγμων was a party word in Athens, where it meant 'abstinent from public business,' and so was a compliment or the reverse, according to circumstances. Here it means 'a quiet sensible man who minds his own business'; elsewhere 'ignorant and ill-commonwealth's men, preferring their own ease and sloth before the general improvement of their country'

(Swift), as can be seen from Pericles's ironical words (Thuc. ii. 40. 2) *μόνοι γὰρ τὸν . . . μηδὲν τῶνδε μετέχοντα οὐκ ἀπράγμονα ἀλλ' ἀχρεῖον νομίζομεν* (Forbes, Thuc. i. p. 158). In Thuc. i. 70 *ἡσυχίαν ἀπράγμονα* is the *fallentis semita vitae*, as opposed to *ἀσχολίαν ἐπίπονον*. Such a person is called *κεχηγνῶς* and *ἀμνοκῶν* in *Eq.* 261 seqq. In *Nub.* 1005 seqq. the *Δίκαιος λόγος* describes picturesquely the delights of such a life. Sometimes *ἀπράγμων* means 'simple, unlearned'; *Av.* 471 *ἀμαθὴς γὰρ ἔφυς κοῦ πολυπράγμων* ('unread'), *Eupolis* 222 *οὐ γὰρ πολυπράγμων ἐστὶν ἀλλ' ἀπλήγιος*. Its sense here is well illustrated by Sall. *Jug.* 20 *Adherbal, quem petebat, quietus imbellis, placido ingenio, opportunus iniuriæ*.

1041. συνεκόλλων : cp. *Nub.* 446 *ψευδῶν συγκολλητής*. For such metaphors ἐξ ἀμαξουργοῦ the *locus classicus* is *Eq.* 461 seqq. *ταυτὶ μὰ τὴν Δήμητρά μ' οὐκ ἐλάνθανεν | τεκταινόμενα τὰ πράγματ', ἀλλ' ἠπιστάμην | γομφούμεν' αὐτὰ πάντα καὶ κολλώμενα*, cp. *Troilus and Cressida* i. iii. 193 'Thersites, a slave whose gall coins slanders like a mint.'

1042. For *ἀναπηδᾶν* cp. *Av.* 490.

ὧς = 'to the house of,' *Ach.* 394, *Eccl.* 933, *Plut.* 237 *ἦν μὲν γὰρ ὧς φειδωλὸν εἰσέλθω*, 32 *ὧς τὸν θεόν* 'to his temple' (653 *πρὸς τὸν θεόν*). In *Vesp.* 123 *εἰς Ἀσκληπιοῦ*.

πολέμαρχον : it is not easy to understand why appeal was made to the Polemarch; vWilamowitz (*Hermes* xxii. p. 222 n., *Arist. u. Athen* i. p. 250) thinks that it may have been on the occasion of fires or riots by night that he was summoned. Otherwise, we must suppose, with schol. V, that the *ἀπράγμονες* sought his help against the alien Sycophants, since *ὅσα τοῖς πολίταις ὁ ἄρχων, τοῖς μετοίκους ὁ πολέμαρχος* (<Arist.> *Ath. Pol.* 58, Gilbert *Staatsalt.* i. p. 242, Hermann-Thumser *Staatsalt.* p. 563 n.). He seems to have had jurisdiction over all *οἱ μὴ μετέχοντες τῆς πολιτείας* (vWilam. *Arist. u. Athen* ii. p. 43). The explanation of schol. *οἱ κατηγοροῦντες γονέων κακώσεως πρὸς τὸν πολέμαρχον ἐδικάζοντο* is based on a misconception of the present passage, and is absurd. The chief archon alone had jurisdiction in such cases, cp. <Arist.> *Ath. Pol.* 56. 30.

1043. 'Although you had discovered so potent a cleanser of this land to banish your plagues, you betrayed him last year, after he had planted the seed of most novel ideas; but you failed to grasp their genuine drift, and made them unproductive.'

καθαρτής: so of Heracles in Soph. *Trach.* 1011 *πολλὰ μὲν ἐν πόντῳ . . καθαίρων ὠλεκόμεν ὁ τάλας.*

1044. καταπρούδοτε refers to the failure of the *Nubes* at the Magna Dionysia of 423 B.C. The **καινόταται διάνοιαι** are Aristophanes's attempts to raise Attic Comedy above the level of *Μεγαρική κωμῳδία*, cp. line 56 n., *Νυβ.* 547 *ἀλλ' αἰεὶ καινὰς ιδέας εἰσφέρων σοφίζομαι.*

αὐτήν: if *αὐτόν* is right cp. Herond. 63 *οὐ σοὶ ἔτ' ἀπαρκεῖ τῇσι δορκάσιν πέμπειν | ἄστραβδα (fulminis instar Zieliński).*

διανοοίαις, 'sententiis'; cp. *Pax* 750, *Ran.* 1059.

1045. ἀναλδεῖς, 'barren,')(*εὐαλδῇ* Plut. *Symp.* 664. For *ὑπό* c. articular infin. cp. line 94 n.

1046. ἐπί: lit. 'many a libation after many a libation'; cp. *Eq.* 411 *ἔγωγε νῆ τοὺς κονδύλους οὓς πολλὰ δὴ 'πὶ πολλοῖς | ἥνεσχόμην (= iterum atque iterum).* It was a formal phrase like 'many a time and oft.'

1047. μή: for this *μή*, which is regular (*Andoc. de Myst.* 90, *Herod.* i. 165, ii. 179) after *δμνυμι* cp. Gildersl. *AJP.* i. 49. On the analogy of this verb, it is found after *πιστεύω* (*Dem.* 585. 15, *Andoc.* l.c. 2), *πέποιθα* (*Pind. O.* i. 104), *πέπεισμαι* (*Plato Apol.* 37 A). Sometimes after *λέγω* and *φημί*, *οἶομαι* and *νομίζω* 'the utterance strives to make the statement good, and the thought is at once a wish' (Gildersleeve), and so it may be translated 'I dare swear, I vow, I bet'; cp. *Xen. Mem.* i. 2. 39, *Plato Theaet.* 155 A, *Dem.* 1270. 23.

1049. 'But the poet is thought no worse among those who know, if in seeking to pass his rivals he wrecked his ambition.'

παρά is used similarly, after passive verbs, line 1089, *Lys.* 11, *An.* 761. In Soph. *Trach.* 596 *μόνον παρ' ὑμῶν εὐ στεγοίμεθα* is read by B etc. Here it probably means *iudicio*, as in line 1462; cp. *Eur. Heracl.* 201 *ἡ γὰρ αἰσχύνῃ πάρος | τοῦ ζῆν παρ' ἐσθλοῖς ἀνδράσιν νομίζεται.*

1050. ξυνέτριψεν: according to a scholion in V, the metaphor is *ἀπὸ τῶν . . συντριβόντων τὰ ἄρματα.*

1051. 'But O for the future, my masters, pray Show more regard for a genuine bard Who is ever inventing amusements new And fresh discoveries all for you. Make much of his play, and store it away And into your wardrobes throw it With the citrons sweet: and if this you do, Your clothes will be fragrant, the whole year through, With the volatile wit of the poet' (Rogers).

1053. καινόν: Aristophanes boasts that with every new

Comedy he introduced a fresh idea, cp. *Nub.* 546 seq. οὐδ' ὑμᾶς ζητῶ 'ξαπατᾶν δις καὶ τρίς ταῦτ' εἰσάγων, | ἀλλ' αἰεὶ καινὰς ιδέας εἰσφέρων σοφίζομαι.

1056. εἰσβάλλετε: this word is never used by Aristophanes except in *Ach.* 762 (in a Megarian speech); and *Pax* 746 (in tetram. anap.), in the sense of 'to make an incursion,' which in iambs is always ἐμβάλλειν (*Pax* 631, *Ach.* 1077). The latter verb is found 39 times in Aristophanes. Hence Bachmann suggests ἐμβάλλετε here.

1057. μήλων: viz. 'citrons,' cp. Theophr. *H. Plant.* iv. 4 τὸ μῆλον οὐκ ἐσθίεται μὲν εὖοσμον δὲ πάννυ, καὶ αὐτὸ καὶ τὸ φύλλον τοῦ δένδρου κἂν εἰς ἱμάτια τεθῇ τὸ μῆλον, ἀκοπα διατηρεῖ, and Rogers's note.

1059. For the double gen. cp. supra line 38 n., *Pax* 529, *Eccl.* 524; and for the metaphor cp. Xen. *Symp.* 2. 4 ἡμᾶς δὲ . . . τίνος ὄξειν δεήσει; καλοκάγαθίας νῆ Δι', ἔφη ὁ Σωκράτης, *Com. adesp.* 876 ὄξειν ἐτῶν which recalls Falstaff's 'some relish of the saltness of time' (2 *Henry IV* i. ii. 111).

1060. 'O of old renowned and strong, In the choral dance and song, In the deadly battle throng, And in this, our one distinction, Manliest we, mankind among' (Rogers).

Schol. R παρὰ τὸ "πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι." This proverb, which is used like *fuimus Troes*, is quoted in *Plut.* 1002, 1075. **πάλαι ποτέ** occurs elsewhere in Aristophanes only in *Pax* 133 ἦλθεν κατ' ἔχθραν αἰετοῦ πάλαι ποτέ (a Tragic line), and *Nub.* 1312 πάλαι ποτ' ἐπέξει (chor.). **ἄλκιμος** also is a poetical word, not occurring elsewhere in Aristophanes except in this proverb; Herond. vi. 54 ἦν μὲν κοτ' ἦν τις, ἀλλὰ νῦν γεγήρακε is based on the same proverb.

For ἐν χοροῖς cp. line 682 n. and *Lys.* 1227 ἐν οἴνῳ συμπόται σοφώτατοι, *Thesm.* 112, 835, 873.

1062. κατ' αὐτό: for this line see Crit. Note. It is hard to say what τοῦτο is unless they point to the ἐγκεντρὶς. However, such a bathos seems out of place in this solemn ode, and probably the line is a marginal note, which has ejected the original. The note in V, viz. ἐν τούτῳ . . . τῷ πολεμεῖν, is certainly wrong. Brunck's δῆ is rarely found in Aristophanes after αὐτός, but cp. *Pax* 508, *Lys.* 888; it is also defended by Dem. *Lept.* 471. 47 ἀλλ' αὐτὸ δὴ τοῦτο καὶ τὸ δεινόν ἐστιν. κατὰ in a causal sense is generally found with a neut. interrog., 3 times with an abstract subst., *Eq.* 1370 κατὰ σπουδᾶς, *Pax* 133 ἦλθεν κατ' ἔχθραν, *Kan.* 109 κατὰ σὴν μίμησιν.

1063. 'Ah, but that was long ago: Those are days for ever past' (Rogers).

πρίν ποτε: schol. V Δίδυμός φησιν ὡς παρώδησε ταῦτα ἐκ τῶν Τιμοκρέωντος τοῦ Ῥοδίου: Bergk *PLG.* iii. 540. **πρίν** adverbial is not Comic: it is found in *Pax* 593 (chor.), *Vesp.* 1704 (from Euripides) (Bachm. *Conj.* p. 47), cp. Eur. *Troad.* 582 **πρίν ποτ'** ἤμεν, and Catull. iv. 25 *sed haec prius fuere*.

1064. 'But see the white flowers here are creeping over my hair, whiter than the swan.'

κύκνοιο: cp. line 1032 n. for the *comparatio compendiaria*, and for the Epic termination cp. line 1519, and Speck *de Epic. etc. form. ap. Com. usu* p. 30, who quotes *Eq.* 1016, 1059, *Lys.* 775, *Pax* 1090 (all in hexameters).

δή: Aristophanes never uses this particle after an adjective (cp. line 980 n.), but there is no objection to it here as the line is a quotation from some old poet.

The feathers of a swan are the type of greyness in Greek poetry; Aesch. *Prom.* 795 mentions the *κόραι κυκνόμορφοι*, Eur. *Bacch.* 1365 *πολιόχρως κύκνος*.

1066. 'Yet in these our embers low Still some youthful fires must glow' (Rogers).

τῶνδε ῥώμην: this is the only certain instance of the shortening of a vowel before ρ (in thesi) in Aristophanes. It seems to be a parody (OKähler *Nub.* 344 append.). A vowel is lengthened before ρ in arsis twice in this play, viz. lines 982, 1487. In the other early Comic poets there are two instances of the shortening, but only in hexameters, viz. Hermipp. 82, Pherecr. 152. In Plato *Com.* 138 *ἐν τρισὶν πληγαῖς ἀπηδέσθη τὸ ῥάμφος* Kock doubts the integrity of the text. In Pherecr. 108. 29 I suggest *ἡβυλλιῶσαι, τὰ ῥόδ' ἀποκεκαρμέναι* (for *καὶ τὰ ῥόδα κεκαρμέναι*). So Meineke *FCG.* ii. p. 303 seems to be right (against Blaydes on *Ach.* 1146) in denying this licence to Comedy. In Tragedy of course it is common. If the line is from a poet, it is not improbable that it is from one of the Tragic—perhaps Euripides—on account of the use of **δεῖ**. This is a prosaic word, first familiarised to poetry by Euripides (250 times); it occurs only 25 times in Aeschylus (not in *Persae*, *Septem*), 70 times in Sophocles (rare in *Oedipus Tyrannus*, *Oedipus Coloneus*, *Electra*, mostly in *Philoctetes*—22 times), only once in Homer (*Il.* ix. 337), Pindar (*O.* vi. 28), not in Hesiod, Homer's *Hymns*, or Theognis (Momms. *Beiträge* p. 666).

1067. **νεανικῆν**: the synizesis is justifiable in a Tragic

parody, cp. *Thesm.* 280 θέασαι, *Ach.* 924 αἱ νηῦς (probably corrupt), *Com. adesp.* 873 νοττιὰν τέκνων (Kühner-Blass *Gram.* i. p. 227).

1068. The commentators quote Eur. *Andr.* 764 πολλῶν νέων γὰρ καὶ γέρων εὐψυχος ἦ | κρείσσων and the proverb αἰετοῦ γῆρας κορύδου νεότης (Zenob. ii. 38).

1069. **κικίννους**: *Frg.* 218 καὶ λείος ὥσπερ ἔγχελυς χρυσοῦς ἔχων κικίννους, cp. *Othello* i. ii. 68 'The wealthy curled darlings of our nation.' The wearing of long hair was looked upon as foppishness and arrogance (κομᾶν = ὑπερηφανεύειν *Nub.* 545, infra 1317 n.), and also as a proof of vice (cp. *Nub.* 1101 and the proverb οὐδεὶς κομήτης ὅστις οὐ ψηνίζεται or βινητιᾷ or περαίνεται, Agathon *Frg.* 3 κόμαι μάρτυρες τρυφῆς, OKähler *Nub.* 14). The correct length of hair, and the fashion of the cut, served to indicate the polished gentleman (Lucian *Lexiph.* 10, Plato *Rep.* iv. 425 B), cp. ABauer in Müller's *Handbuch* iv. p. 429.

1070. **σχῆμα**, 'attitudes.'

1071. **φύσιν**, 'appearance'; Soph. *OT.* 740 τὸν δὲ Λαίον φύσιν | τὴν εἶχε φράζε. In *Nub.* 503 ΣΩΚ. οὐδὲν διοίσεις Χαιρεφῶντος τὴν φύσιν ['in nature']. ΣΤΡ. οἷμοι κακοδαίμων, ἡμιθνής γενήσομαι, Strepsiadēs mistakes Socrates's meaning.

1072. **διεσφηκωμένον**, 'with a wasp's waist,' or rather 'provided with a wasp's sting.' It also means διαδεδεμένον ('tight-laced') schol. R. Phryn. Bekk. *Anecd.* p. 36. 12 διεσφηκῶσθαι τὸ διεσφίγχειν καὶ ἐκ τῆς σφίγγεως κεκοιλάνθαι (Ruth.). Lank men are called σφηκῶδεις in *Plut.* 561.

1073. **ἡμῶν** = τί ἡμεῖς διὰ τῆς ἐγκεντρίδος ἐπινοοῦμεν. For the double gen. cp. Aesch. *Agam.* 1241 τὴν Θυέστου δαῖτα παιδείων κρεῶν, Thuc. i. 25 κατὰ τὴν τῶν Φαιάκων προενοίκησιν τῆς Κερκύρας.

1074. Schol. ὁ στίχος Εὐριπίδου ἐκ Σθενοβοίας [*Frg.* 663 Nauck *FTG.*], ποιητὴν δ' ἄρα | Ἔρως διδάσκει καὶ ἄμουσος ἦ τὸ πρίν: cp. also Telephus *Frg.* 715 χρεῖα διδάσκει, καὶ βραδύς τις ἦ, σοφόν, and the imitation in Menand. 263 χρεῖα διδάσκει, καὶ ἄμουσος ἦ, σοφόν. There is some doubt as to ποιητὴν, as *Plut. Sympr.* i. 5. 622 c gives μουσικήν, but this word has probably come from chap. 2, where there is a long discussion on μουσική (*Bakhuyzen de parod.* p. 61). The line is parodied in *Aristeid.* 2. 198 Διόνυσος ποιεῖ χορευτὴν, καὶ ἄμουσος ἦ τὸ πρίν, and paraphrased by Agathon in Plato *Symp.* 196 E πᾶς γοῦν ποιητῆς γίγνεται καὶ ἄμουσος ἦ τὸ πρίν, οὐδ' ἂν Ἔρως ἀψῆται.

κἄν . . η = 'etiamsi indoctus fuerit antea' (Sobol. *Synt.* pp. 4, 56). (a) Thuc. i. 41. 2 φίλον ἡγοῦνται τὸν ὑπουργοῦντα ἦν καὶ πρότερον ἐχθρὸς ἦ, *Nub.* 1115, *Pax* 1356. (b) with a relat. *Vesp.* 561 ὦν ἂν φάσκω. (c) with ὅταν *Theesm.* 493. In all these cases the pres. expresses action that precedes that of the principal verb. The instances given by Coenen *de usu part. condit. ap. Aristoph.* p. 54 (*Eq.* 39, 1307, *Nub.* 1152, *Av.* 1610) are not parallel.

τὸ πρῖν is not an adverb elsewhere in Aristophanes (Sobol. *Synt.* p. 66), cp. line 1063 n.

1075. πρόσσεστι: the *vox propria* of a quality or repute; *Nub.* 588 φασὶ γὰρ δυσβουλίαν | τῇδε τῇ πόλει προσεῖναι, Herond. 1. 19 σίλλαινε ταῦτα· τῆς νεωτέρῃς' ὑμῖν | πρόσσεστιν 'it is the way of you young girls,' *Soph. Aj.* 1079, *Trach.* 454; see further Kock on Timocles 12. 2.

1076 seqq. Rogers's rendering of this passage is excellent. 'We the only true-born Attics, of the staunch heroic breed, Many a time have fought for Athens, guarding her in hours of need; When with smoke and fire and rapine forth the fierce Barbarian came, Eager to destroy our wasp-nests, smothering all the town in flame, Out at once we rushed to meet him, on with shield and spur we went, Fought the memorable battle, primed with fiery hardiment: Man to man we stood, and, grimly, gnawed with rage our under lips. Hah! their arrows hail so densely, all the sun is in eclipse! Yet we drove their ranks before us, e'er the fall of eventide; As we closed, an owl flew o'er us, and the Gods were on our side! Stung in jaw, and cheek, and eyebrow, fearfully they took to flight, We behind them, we harpooning at their slops with all our might.'

δικαίως, 'we alone can rightly claim to be genuine aborigines' (δικαίως = 'truly'). Wasps, like *cicadae*, might reasonably be called αὐτόχθονες. This was a favourite boast; *Lys.* 1082, *Eur. Ion* 30 ἐλθὼν λαὸν εἰς αὐτόχθονα | κλεινῶν Ἀθηναίων. Antisthenes (Diog. Laert. vi. 1) sneered at this vanity, saying that the Athenians μηδὲν εἶναι κοχλιῶν καὶ ἀπτελέβων ['locusts'] εὐγενεστέρους (Beck.-Göll. *Charik.* i. pp. 25-7).

1079. This description of the battle of Marathon owes much to the history of Herodotus, which 'had just been given to the public: and Aristophanes has caught not only the tone, but the very phraseology, in which the story of the Persian invasion is told in that great prose epic' (Rogers).

τύφω, 'seeking to fill with smoke and flame.' Of course, they speak of Athens as a hive; cp. above line 457.

πυρπολῶν is used in a similar context in Herod. viii. 50 ἐληλύθεε ἀνὴρ Ἀθηναῖος ἀγγέλλων ἤκειν τὸν βάρβαρον ἐς τὴν Ἀττικὴν, καὶ πᾶσαν αὐτὴν πυρπολέεσθαι, and in Anaxilas 22. 8 τὴν Πλαγγόνα | ἥτις ὥσπερ ἡ Χίμαιρα πυρπολεῖ τοὺς βαρβάρους (viz. Asiatic merchants).

1080. ἐξελεῖν: the *vox propria* of 'razing to the ground,' but only in the aor.; Herod. i. 103, Thuc. iii. 113, iv. 69, Dem. 235. 23.

ἀνθρήνια: νῦν τὰ τῶν σφηκῶν κηρία <κυρίως δὲ τὰ τῶν ἀνθρήνων σμήνη> (schol. R). A word-play on Ἀθήνας.

1081. In like manner the bees are compared to soldiers in *Henry V* i. ii. 193 'Others, like soldiers, armed in their stings, Make boot upon the summer's velvet buds.' vanLeeuwen quotes Sulpicia 51 seqq. *cum defendier armis | suadet amor patriae et captiva penatibus uxor, | convenit ut vespis, quarum domus arce munitae, | turba rigens strictis per lutea corpora telis.*

This line is apparently due to a reminiscence of Herod. vi. 112 δρόμῳ ἵεντο ἐς τοὺς βαρβάρους . . . πρῶτοι μὲν γὰρ Ἑλλήνων πάντων δρόμῳ ἐς πολέμιους ἐχρήσαντο.

σὺν δόρει σὺν ἀσπίδι: τὸ τοῦ Ἀχαιοῦ ἀπὸ Μώμου δράματος (schol. V). The whole verse is quoted by the scholiast on *Pax* 357 Ἀρης ὁ ληστής σὺν δόρει σὺν ἀσπίδι (Nauck *FTG.* p. 753).

For the asyndeton cp. *Ran.* 157 ἀνδρῶν γυναικῶν, *Soph. OC.* 481 ὕδατος μελίσσης. The form δόρει is Tragic, although δόρη occurs Theopomp. *Com.* 25, cp. *δορί Ach.* 1188 (trag. trim. iamb.), *Lys.* 1151 (id.), *Ran.* 1289 (chor.), *δορός Ach.* 1193 (chor.). See further Kühner-Blass *Gram.* i. p. 457, Jebb on *Soph. OC.* 620, Speck *de Epic. etc. form. ap. Com. usu* p. 36.

1082. δξίνην, 'primed with vinegar temper.' *Twelfth Night* III. iv. 157 'Here 's the challenge, read it; I warrant there 's vinegar and pepper in 't,' Plaut. *Truc.* 312 *si ecaster hic homo sinapi victitet, non censeam tam esse tristem posse.* In *Eq.* 1304 δξίνην Ὑπέρβολον it means 'rank' 'rancid.' Pliny *NH.* xiv. 20. 25 *vitium musto quibusdam in locis iterum sponte fervere, qua calamitate deperit sapor, vappaeque accipit nomen, probrosum etiam hominem cum degeneravit animus.* Blaydes quotes *Ach.* 352 δεινὸν γὰρ οὕτως ὀμφακίαν πεφυκέναι | τὸν θυμὸν ἀνδρῶν, Theocr. xv. 148 χῶνῃρ ὄξος ἅπαν.

θυμόν is a pun on θύμον, the natural food of wasps.

1083 seqq. The commentators quote Eur. *Hel.* 1072, *Heracl.* 837 ἀνὴρ δ' ἐπ' ἀνδρὶ στὰς ἐκαρτέρει μάχῃ, Tyrt. *Frg.*

10. 31-2 ἀλλά τις εὖ διαβὰς μενέτω ποσὶν ἀμφοτέροισι | στηριχθεὶς ἐπὶ γῆς, χεῖλος ὁδοῦσι δακῶν, Eur. *Bacch.* 621 χεῖλεσιν διδούς δδόντας, Virg. *Aen.* x. 361 concurrunt, haeret pede pes, densusque viro vir.

1083. **στάς**: the sing. is regular after the plur. in partitive apposition; Eur. 42 οἰκοῦσι δ' ἐνθάδ' ἐν τρισὶν καλιδίοις | οἴκημ' ἔχων ἕκαστος, Xen. *Anab.* vii. 3. 47 οἱ ἱππεῖς οἴχονται μοι ἄλλος ἄλλη διώκων. Soph. *Ant.* 259 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοὶ | φύλαξ ἐλέγχων φύλακα is a much bolder example (see Jebb).

παρά is so used with dat. *Eccl.* 682, with acc. *Pax* 1269, *Lys.* 634. After ἵστασθαι, τίθεσθαι, ἵζεσθαι, παρά means *apud*, not *ad*, as is proved by *Pax* 1269 αὐτοῦ παρ' ἐμὲ στάν, since αὐτοῦ is *hic*, not *huc* (Sobol. *Praep.* p. 193).

For ὑπό cp. line 106 n., *Lys.* 505 ὑπὸ τῆς ὀργῆς, *Eq.* 515 ὑπ' ἀνολας, *Pax* 25, all of *innate* cause (Sobol. *Praep.* p. 217).

ἐσθλῶν: cp. *Othello* v. ii. 43 'Alas, why gnaw you so your nether lip?'

1084. **ὑπὸ δέ**: a reminiscence not of Marathon, but of Thermopylae; Herod. vii. 226 ἐπεὰν οἱ βάρβαροι ἀπιέωσι τὰ τοξεύματα, τὸν ἥλιον ὑπὸ τοῦ πλήθους τῶν ὀιστῶν ἀποκρύπτουσι. The answer of Leonidas (of Dieneces according to Herod. l.c.) to this intelligence is quoted by the scholiast in **V**: ἀγαθὰ ἀγγέλλεις, ὦ ξένε, εἰ ὑπὸ σκιὰν μαχοῦμεθα. The bow was the national weapon of the Persians, cp. Herod. vii. 49. Rogers quotes *Childe Harold* ii. 90 'The flying Mede, his shaftless broken bow, The fiery Greek, his red pursuing spear.'

For ὑπό of an *impeding* cause cp. Sobol. *Praep.* p. 216. In Latin it is *prae*; Cic. *Tusc.* i. 42. 101 *solem prae iaculorum multitudine et sagittarum non videbitis*.

1085. **πρὸς ἑσπέραν**, 'a little before evening'; *Lys.* 412, *Eccl.* 20.

1086. **γλαυῆ**: a reminiscence of Salamis; γλαυκα ὀφθῆναι διαπετομένην ἐπὶ τὰ δεξιὰ τῶν νεῶν Plut. *Them.* 12. On the omen see Jebb's *Theophr. Char.* p. 268, and Diod. Sic. xx. 11 (Rogers).

1087. **ἐσπόμεσθα**: from Herod. vi. 113 φεύγουσι δὲ τοῖσι Πέρσησι εἶποντο κόπτοντες.

θυννάζοντες, 'harpooning at their slops'; κεντοῦντες ὡς τοὺς θύννους τοῖς τριόδοις, μεταφορικῶς (schol. **V**). The metaphor seems to be taken from Aesch. *Pers.* 427 τοὶ δ' ὥστε θύννους ἢ τιν' ἰχθύων βόλον | ἀγαῖσι κωπῶν θραύμασιν τ' ἐρείπιων |

ἔπαιον, ἐρράχιζον, although it is as old as Hom. *Od.* x. 124
 ἰχθὺς δ' ὡς πείροντες ἀτερπέα δαῖτα φέροντο.

For εἰς cp. *Nub.* 549 ἔπαισ' εἰς τὴν γαστέρα.

θυλάκους: more politely called ἀναξυρίδες, Herod. v. 49
 ἀναξυρίδας δὲ ἔχοντες ἔρχονται ἐς τὰς μάχας καὶ κυρβασίας ἐπὶ
 τῇσι κεφαλῇσι. Hence Euripides dresses Paris in θύλακοι,
Cycl. 182 ἢ τοὺς θυλάκους τοὺς ποικίλους | περὶ τοῖν σκελοῖν ἰδοῦσα
 καὶ τὸν χρύσειον | κλοιὸν φέροντα.

1089. ὥστε: according to the general rule, ὥστε ought to be
 followed by the indic. here, but cp. Gildersl. *AJP.* vi. p. 171.
 'The passage from the infin. to the indic. is from the *implicit*
 to the *explicit*. It is really an outgrowth from the ὥστε-with-
 infin. form due to the desire to make the fact more prominent'
 (cp. line 1395).

1091. 'Was I not then a terror, so that all the world was
 terrified over there, and I subdued my foes, sailing over there
 with my war vessels!' Probably ἐκεῖ was familiar for 'across
 the water.' Elsewhere in this play it is used with a similar
 vagueness, cp. line 92 n.

ἄρα is ratiocinative as well as interrogative; *Lys.* 648,
Plut. 546, *Av.* 797, *Nub.* 1094 (cp. line 460 n.). It is used
 exactly like ἀρ' οὐ in lines 463, 575.

1093. ταῖς τριήρεσιν: not *in* the triremes, but *by means*
of (Bachm. *Conj.* p. 17). Otherwise ἐν would be required, as
 in *Ran.* 139 ἐν πλοιαρίῳ . . σε . . ναυτῆς διάξει, *Ach.* 541,
Thesm. 877. However, Mommsen (*Beiträge* p. 644) takes it as
 a 'military sociative instrumental,' and quotes line 1146,
Ach. 622, *Pax* 747, *Lys.* 1133, 1151, *Ran.* 1207.

1095. 'It was not then our manhood's test, Who can make
 a fine oration? Who is shrewd in litigation? It was, WHO
 CAN ROW THE BEST?' (Rogers).

ἐμέλλομεν . . ἔσοιτο: the difference of moods has been
 left unexplained by editors, for *Plut.* 329-31, which Blaydes
 quotes, δεινὸν γάρ, εἰ τριωβόλου μὲν οὐνεκα | ὥστιζόμεσθ' ἐκάστοτ'
 ἐν τήκκλησίᾳ | αὐτὸν δὲ τὸν Πλούτον παρῆιν τῷ λαβεῖν is per-
 fectly regular, as the μὲν clause is not a part of the protasis
 at all; 'although we struggled and shoved.' In the present
 passage the imperf. implies that they were really bad orators,
 and the fut. opt. that some at least were ἀριστοὶ ἐρέται.
 ἐμέλλομεν is perfectly regular if it is considered to represent
 the same tense of direct discourse (Goodwin *MT.* § 672), since
 the imperf. is never changed to the opt. in *orat. obl.* In
 Homer the construction with ἐμελλον differs but little from

the imperf. with *ἄν*: *Od.* xiii. 383 *ἦ μάλα δὴ . . Ἀγαμέμνωνος Ἀτρεΐδου | φθίσεσθαι κακὸν οἶτον ἔμελλον, εἰ μὴ . . ἔειπες*. So here *ἐμέλλομεν λέξιν* means 'we should have spoken well (under certain conditions which were not realised)' 'we took no thought how we might have fitted ourselves to be orators.' In principle, this imperf. does not differ much from the construction with *ἄρα*, cp. *Ach.* 347 *ἐμέλλετ' ἄρα πάντως ἀνήσειν τῆς βοῆς κτλ.*, and line 460 n. The imperf. of *μέλλω* is similarly combined with a fut. in *Thuc.* iii. 16 *ναυτικὸν παρεσκεύαζον ὃ τι πέμψουσιν ἐς τὴν Λέσβον καὶ ναύαρχον προσέταξαν Ἀλκίδαν, ὃς ἔμελλεν ἐπιπλεύσεσθαι*. Indeed, variation of moods is a feature of Thucydides's style; ii. 80. 1 *ὅτι κρατήσουσι καὶ . . ἔσοιτο*, viii. 50. 1 *ἔσοιτο . . ἐνδέχονται*, 51. 1 *ὥς μέλλουσιν καὶ πεπυσμένος εἶη*, cp. also *Lysias* xii. 44 *ἐπεβουλεύεσθε ὅπως μὴτ' ἀγαθὸν μηδὲν ψηφίσαισθε, πολλῶν τε ἐνδεεῖς ἔσεσθε*. The difficulty here is that, on the analogy of the latter passages, we should expect *εὖ λέξομεν*, not *ἐμέλλομεν λέξιν*.

1098. *πόλεις*: probably for the most part 'islands,' as Sicily is called a *πόλις* *Ραῶ* 251, and Euboea in *Eur. Ion* 294. This seems to be schol. V's meaning: *ἴσως ὑπὸ Μήδους γενομένης Ἀθηναίων*. For the Athenian conquests after the battle of Plataea see *Thuc.* i. 94 *ἐστράτευσαν ἐς Κύπρον καὶ αὐτῆς τὰ πολλὰ κατεστρέψαντο· καὶ ὕστερον ἐς Βυζάντιον Μήδων ἐχόντων*, *Herod.* vii. 107, and *Plut. Cim.* 12 seqq.

1100. *νεώτεροι*: the younger generation of demagogues, who inaugurated the 'Entartung der Demokratie,' so familiar to us in German historians, includes all popular leaders from the death of Themistocles. Even Pericles did not escape the venom of Aristophanes's wit (cp. Müller-Strübing *Hist. Krit.* pp. 39, 100 and line 890 n.).

1101. 'If you study us from many points of view, you will find that in all things our ways and lives strongly resemble those of wasps.'

εἰς ἅπαντα: *εἰς* designates the sphere in which the notion of the adj. is shown, *An.* 156, *Ran.* 968.

1105. *ὀξύθυμον*: they lived the kind of life ascribed by Phrynichus *Com.* 18 to Timon, viz. *ζῶ δὲ Τίμωνος βίον | ἄγαμον ἄδουλον ὀξύθυμον ἀπρόσοδον | ἀγέλαστον ἀδιάλεκτον ἰδιογνώμονα*, cp. lines 406, 455.

1107. *ἑσμούς*: cp. Blaydes on *Lys.* 353.

τάνθρηνια: *άνθρήμιον* is the 'hive,' not the hornet. So Sophocles was called *Μουσῶν εὐκόλων άνθρήμιον* 'a hive of sweetness' *Com. adesp.* 22. For the prep. *εἰς* (Kock's emenda-

tion) cp. Plato *Phaedo* 59 D εἰώθειμεν φοιτᾶν παρὰ τὸν Σωκράτη συλλεγόμενοι ἔωθεν εἰς τὸ δικαστήριον, *Legg.* vi. 755 E τὸν δὲ ξύλλογον τοῦτον . . τοὺς νομοφύλακας συλλέξαντας εἰς χωρίον ὡς ἱερώτατον . . καθίσαι χωρὶς μὲν τοὺς ὀπλίτας, χωρὶς δὲ τοὺς ἱππέας (*Kock* 'Verisimilia' *Fleck. Ann.* vi. pp. 177 seqq.).

1108. So the bees in *Henry V* I. ii. 190 'They have a king and officers of sorts, Where some, like magistrates, correct at home . . The sad-eyed justice, with his surly hum, Delivering o'er to executors pale The lazy yawning drone.'

ἄρχων: the official residence of the chief Archon was in the Agora παρὰ τοὺς ἐπωνύμους (*Bekk. Anecd.* p. 449. 22). For his jurisdiction cp. *Gilbert Staatsalt.* i. p. 240, vWilam. *Arist. u. Athen* ii. p. 46, <*Arist.*> *Ath. Pol.* 56. 33-46. It is possible that 'the Archon' here may include the ten Archons, who sat in the ten dicasteries, cp. line 305 n.

παρά = *apud* (not 'in the house of'); *Thesm.* 489, *Frg.* 126. *Ach.* 759 παρ' ἀμὲ πολυτίματος is in a Megarian's speech.

ἑνδεκα: ἡ τῶν ἑνδεκα ἀρχῇ τοὺς μὲν ὁμολογοῦντας [ἀπαγομένους in Aristotle] καὶ ἀνδραποδιστὰς καὶ λωποδύτας θανάτῳ ἐκόλαζον, τοὺς δὲ ἀρνούμενους εἰς δικαστήριον εἰσῆγον· εἰσῆγον δὲ καὶ τὰς ἐνδείξεις *schol.* R from <*Arist.*> *Ath. Pol.* 52; cp. *Schöm.* p. 414, *Gilbert Staatsalt.* i. p. 243. Their court was τὸ Παράβυστον (*Pollux* viii. 121).

1109. 'Others sit in the Odeum, huddled together in masses close to the walls, just like this, bending to the earth, and stirring slowly like the grub in the cells; and in our ways of life besides we are full of contrivance; for no man escapes our sting, and thus we contrive a living.'

ᾠδεῖον: an Odeum was distinguished from a theatre by being covered. Its design can be understood from the remains of the Odeum of Herodes Atticus at Athens, which was called a θέατρον ὑπωρόφιον (*Suidas*), and from the smaller theatre at Pompeii.

The Odeum mentioned here was the oldest of all. It lay near the precinct of Dionysus to the south of the Acropolis, and was probably a *theatrum tectum* (*AMüller Bühnenalt.* p. 70). *Hesychius* says of this place τόπος ἐν ᾧ πρὶν τὸ θέατρον κατασκευασθῆναι οἱ ῥαψῳδοὶ καὶ οἱ κιθαρωδοὶ ἡγωνίζοντο. It is supposed to have been built by Solon or Peisistratus (*Bursian*), and restored by Pericles (see *Lolling* in *Müller's Handbuch* iii. p. 326 n. 3). It sometimes served for political or military purposes (*Xen. Hell.* ii. 4. 9), as a storehouse for state corn (*Dem.* 918. 9), and as a court for the σιτοφύλακες and μετρονόμοι

(<Dem. > 1362. 24). The Proagon, which was the preliminary contest before the Dionysia, was also held here. The passage that tells most about this is the scholion on Aeschin. *Ctes.* 67 ἐγίνοντο πρὸ τῶν μεγάλων Διονυσίων ἡμέραις ὀλίγαις ἔμπροσθεν ἐν τῷ ᾧδεῖω καλουμένῳ τῶν τραγῳδῶν ἀγῶν καὶ ἐπιδείξεις ὧν μέλλουσι δραμάτων ἀγωνίζεσθαι ἐν τῷ θεάτρῳ, δι' ὃ ἐτύμως [so Usener for codd. ἔτοιμος, ἐτοίμως] προάγων καλεῖται· εἰσίασι δὲ δίχα προσώπων οἱ ὑποκριταὶ γυμνοί.

ᾧδε: cp. Crit. App.

1111. κυττάρους, 'cells'; *Pax* 199 ὑπ' αὐτὸν ἀτεχνῶς τοῦρανου τὸν κύτταρον 'the concave vault of heaven.' κύτταρος is a pine cone in *Thesm.* 516. Rogers compares Arist. *HA.* v. 17.

1114. 'But the fact is, there are drones sitting idle amongst us without a sting, who, abiding at home, devour our distressful burdens quite at their ease.'

κηφήνες: τοὺς ἐπὶ τοῦ βήματος λέγει ῥήτορας (schol. V), a note apparently prompted by the reminiscence of this passage in Plato *Rep.* viii. 52 c where demagogues are called drones, cp. also *Diph.* 126. 7 ἵνα τόνδε κόριν κηφήνα ποήσω 'render harmless this back-biter,' *Suid.* κηφήν . . λέγεται καὶ ἄνθρωπος ὁ μηδὲν δρᾶν δυνάμενος, *Virg. Georg.* iv. 168 *ignavum fucos pecus*. 'Drones' here include all the unproductive classes.

1116. πόνον: the scholiast in V apparently read πόνον, viz. κηφήνες δὲ εἰσιν οἱ ἄρσενες τῶν μελισσῶν, οἵτινες οὔτε κέντρα ἔχουσιν οὔτε κηρία ἐργάζονται ἀλλὰ τὰ τῶν μελισσῶν ἔργα κατεσθίουσιν. *Ἡσιόδος* [*OD.* 304] κηφήνεσσι κοθούροις ἵκελος ὁρμήν, | οἳ τε μελισσῶν κάματον τρύχουσιν ἀεργοὶ | ἔσθοντες. Schol. R's note, though brief (ὥς ἂν εἰ ἔφη τὸν γόνον φόρον τῶν μελισσῶν), is held by Rutherford responsible for the τοῦ φόρου in line 1115. The latter's note runs thus: 'The rest of the spurious line 1115 is made up from an adscript to the κηφήνες of line 1114. With the help of the Venetus we may restore that adscript: <ὅτι κηφήνες οἱ ἄρσενες τῶν μελισσῶν> οὐκ ἔχοντες κέντρον <καὶ οἷ>οι μένοντες,' but it must be remarked that there are 20 verses in the Epirrhema and Antepirrhema respectively, and that the omission of line 1115 would destroy this necessary correspondence. Again, μένοντες 'remaining at home' is too idiomatic to occur to a late scholiast, cp. *Pax* 321 πλεῖν, μένειν κτλ., *Ach.* 1052, *Eur. Heracl.* 700 αἰσχροὺν γὰρ οἰκούρημα γίγνεται τόδε, | τοὺς μὲν μάχεσθαι, τοὺςδε δειλὰ μένειν, and, furthermore, there is no reason why τοῦ φόρου τὸν πόνον should not mean 'distressful burdens.' Aristo-

phanes, after his manner, κατ' ἐτυμολογίαν σκώπτει (cp. line 589 n.). φόρος had a special meaning in the Athenian empire, but in the commonwealth of wasps it might from its etymology mean 'burdens.' The wasps here are 'The poor mechanic porters crowding in Their heavy burdens at his narrow gate' (*Henry V* i. ii. 200) for the 'lazy yawning drones' to devour. Doubtless the other meaning 'tribute' is also glanced at.

1117. 'Now there is no bitterness like this, that one who is no soldier should swill our fees, although he has never carried oar, or spear, or—blister in our country's service.'

ἀστράτευτος)(ἐστρατευμένος *Ran.* 1113, cp. *ibid.* 204 ἀθαλάττωτος.

1118. ὑπερ: this is the only instance of the anastrophe of this prep. in Aristophanes. In general, anastrophe of the prep. is rare in Aristophanes, except in the case of περί, which occurs 15 times, but not in the earliest comedies. The first instance is *Nub.* 956. Instances of other preps. are *Ran.* 1212 κατά (*Eur. Hypsip.*), 1244 ὑπό (*Eur. Melanippe*), *Lys.* 1145-6 (Tragic pathos), *Eccl.* 4 (parody), *Av.* 1517 ἀπό (parody). *Thesm.* 1055 νέκυσιν ἔπι πορείαν is an emendation of ὕψεν, which, though generally accepted, is open to suspicion, as Aristophanes never anastrophises preps. except with the gen. (Bachm. *Conj.* p. 26). Anastrophe of περί is not uncommon in prose, but there is only one instance in early Attic inscriptions, viz. *CIA.* i. 57 b 13. It is strange to ordinary speech; cp. *Arist. Poet.* 1458 b (see Momms. *Beiträge* p. 644, Schmid *Att.* i. p. xix, ii. p. 64).

1119. λαβών: a play on the double sense of λαμβάνειν: 'provided with oar, or spear, or—blister.' For the sense cp. *All's well that Ends well* i. ii. 63 'this he wish'd: I after him do after him wish too, Since I nor wax nor honey can bring home, I quickly were dissolved from my hive, To give some labourers room,' and Milton *Samson Agon.* 'But to sit idle on the household hearth A burdensome drone.'

1120. 'Now it is my solemn opinion that all without exception who are unprovided with stings should be denied their—three-obol fees.'

ἐμβραχύ: on this adv. cp. Cobet *VL.* pp. 208-9. Though in meaning it does not differ from ὥς <ἔπος> εἰπεῖν, it is used differently, being always associated with ὅστις, ὅστις ἄν, ὃ τι βούλει, ὅπου περ, ὃ τι περ, while ὥς <ἔπος> εἰπεῖν requires (except in Aristotle, who used it sometimes in an exaggerated metaphor, e.g. *Ath. Pol.* 2. 12 Sandys) πᾶς, οὐδεὶς, or some

numeral ; cp. *Thesm.* 390, *Cratin.* 254 ἔδει παρασχεῖν ὃ τι τις ἐξαιτ' ἐμβραχύ.

1121. μήχη : cp. Kühner-Blass *Gram.* i. p. 243.

τὸ κέντρον : a surprise for the dicasts' 'ticket.'

1122. οὔτοι, 'never, I tell you, as long as I live, will I let this be taken off my shoulders, for this, and this alone, rescued me in the armed line, when the battalions of the ruffian Boreas charged me.' μέγας is a natural epithet of Βορέας (cp. *Eq.* 430 μέγας καθιείς), which is παρ' ὑπόνοιαν for βασιλεύς. The note of schol. R is an attempt to get too much out of this piece of fustian, viz. μήποτε ὁ διαφθείρας τὸν ἐπ' Ἀρτεμισίῳ στόλον τῶν βαρβάρων. καλῶς δὲ τὸ ἐπεστρατεύσατο· πολλὸς γὰρ ἐλθὼν κατέδυσεν αὐτῶν τὰ σκάφη : cp. *Cratin.* 207 ἱμάτιον μοχθηρὸν ὅταν Βορρᾶς καταπνεύσῃ. For the uncontracted form βορέας cp. Kühner-Blass *Gram.* i. p. 386.

1125. παθεῖν, 'it seems you do not want to have a kindness done to you.'

1126. οὐ γάρ : οὐ λυσιτελεῖ μοι, φησί, πολυτελῇ ἀμφιέννυσθαι, <καὶ γὰρ πρῶν ἰχθύδια ἐσθίων ὀπτά, καταστάξαντος ζωμοῦ> ἐπὶ τὸ ἱμάτιον, <τριώβολον ἔδωκα τῷ κναφεῖ μισθόν> schol. R. This explanation is accepted by most editors, but the aor. ἐμπλήμενος shows that the accident was subsequent to the meal. What really happened is described in *Eccl.* 347.

1127. ἐπανθρακίδων, 'small fry' ; *Eccl.* 56 τριχίδων, cp. line 329. The line is almost repeated *Frg.* 900 καὶ γὰρ πρότερον δις ἀνθρακίδων ἄλμην πιών, which is quoted by *Athen.* vii. 329 B as from the *Vespaee*.

1128. ὀφείλων, 'I ran into debt and had to pay him three obols.'

1129. ἀλλ' οὖν . . γε, 'well, at any rate, let the experiment be tried' ; *Nub.* 1002, *Soph. El.* 233 ἀλλ' οὖν εὐνοία γ' αὐδῶ, *Ant.* 84 ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενί : γε is generally added.

Distinguish from this σὺ δ' οὖν with the imperat. (see line 6 n.), which expresses unwillingness on the part of the speaker. Here unwillingness is shown by the person addressed.

ἐπειδήπερ, 'since once for all you have put yourself in my hands.' Such is the force of γε. ἐπειδήπερ is found in *Aristophanes* alone of all poets ; *Thesm.* 762, *Ach.* 437, 495, *Av.* 1360, *Nub.* 1412 (cp. *Zycha Wiener Studien* vii. p. 108).

1132. τηνδὲ : the article is omitted (1) generally after ὀδί, cp. *Ach.* 908, *Lys.* 1072, *Eccl.* 27 ; (2) (= 'yonder') sometimes

after ὅδε in lyric and anapaestic verse and in Tragic parodies, cp. *Ach.* 336 (chor.), 454 (Tragic), 768, 810 (Megarian), 985 (chor.), 1191 (chor.), *Eq.* 1166; (3) generally after οὐτοσί, cp. *Ach.* 130, 187, 960, 1049, *Eq.* 1177, 1181 (Müller on *Ach.* 960), cp. line 615.

τριβωνικῶς, 'like an old hand,' a comically formed adverb like *Ach.* 1016 δειπνητικῶς, *Eq.* 18 κομψευριπικῶς: of course there is also a play on τρίβων 'an old cloak.'

1133. 'After this, who would be a father, now that this son of mine wishes to smother me?'

ἔπειτα in an exclamation, *Nub.* 1249 ἔπειτ' ἀπαιτεῖς τὰργύριον τοιοῦτος ὢν; *Av.* 911, cp. line 52 n.

1134. ὅτε: the causal ὅτε, which occurs 16 times in Aristophanes (Sobol. *Synt.* p. 154), differs from the regular causal conj., as it is closely related in sense to the causal εἰ (Sobol. *Synt.* p. 90^b). It introduces the cause of the *judgment*, not of the *fact*; cp. *Ach.* 401, 647, *Eq.* 1112, 1122, *Nub.* 7, 34, 717, 1217, 1474, *Pax* 196, 1251, *Lys.* 421, *Thesm.* 707, *Ran.* 22, 1189.

1136. πρὸς πάντων θεῶν, 'now in the name of all the gods at once, what is this cursed thing?' Cp. Hor. *Od.* i. 8. 1 *per omnes te deos oro*. This formula does not occur elsewhere in Aristophanes in a question. The usual expressions are πρὸς θεῶν, πρὸς τῶν θεῶν, ὦ πρὸς τῶν θεῶν lines 484-5 (Bachm. *Conj.* p. 146). In general, these formulae are used only in requesting, forbidding, or asking a question; cp. line 1218.

1137. οἱ μὲν: Bdelycleon speaks in an impressive formal style that recalls *Il.* xiv. 291 χαλκίδα κυκλήσκουσι θεοί, ἄνδρες δὲ κύμινδιν.

καυνάκη: a warm, woolly garment. The Μηδική σκευή of Pausanias (*Thuc.* i. 130) was a καυνάκης and a κύνδυσ (*Plut. Cim.* 6). The scholiast explains χλαῖνα Περσικὴ ἀλεεινή. At Athens, the καυνάκης was generally made of some thick cloth, lined with sheep-skin, and was worn by slaves, Pollux vi. 11 καυνάκας δέ τινας πορφυροῦς ἐπὶ στρωμάτων Μένανδρος ὠνόμασεν, vi. 60 Βαβυλωνίων δέ ἐστιν ὁ καυνάκης, *Athen.* xiv. 622 c [οἱ φαλλοφόροι] καυνάκας περιβεβλημένοι περιέρχονται (Beck.-Göll. *Charik.* iii. p. 262).

1138. Philocleon mistakes the elegant Persian robe for the coarse rustic βαίτη (schol. *R* ἀπὸ δήμου <τῆς Ἰπποθωντίδος φυλῆς, ὡς ἐκεῖ τῶν βαιτῶν γινομένων>). The σισύρα was a κώδιον, sometimes used as a blanket (*Nub.* 10), sometimes as a cloak (*Eccl.* 418-21) (Beck.-Göll. *Charik.* iii. pp. 79, 261).

1139. Bdelycleon means 'home-keeping youth have ever homely wits.' It was the bitter complaint of the homely Athenian Dicaeopolis (*Ach.* 613) that men like 'the son of Coesyra' alone were chosen as ambassadors to the East. Such appointments afforded the only opportunities that the young Athenian had of seeing the world, and Sardis and Ecbatana, like Bagdad in modern times, were proverbial representatives of the mysterious Orient, as can be seen from *Ach.* 613 εἶδέν τις ὑμῶν τὰκβάτανα; where the article shows that the phrase was proverbial (cp. line 715 n.). So in *Ach.* 64 ὠκβάτανα (= 'O Jerusalem!') is an expression of astonishment.

1141. δοκεῖ, 'as far as appearances go, it is like Morychus's "shield-case."' τῶν περὶ τρυφήν ἐσπουδακότων ὁ Μόρυχος (schol. R; cp. line 506 n.). The enormous cloak worn by this 'whoreson round man' in winter resembled in cut a 'shield-case,' cp. schol. V σάγματι δὲ ἐπεὶ παχέα (?). Indeed, such a man ἀστράτευτος ὢν was not likely to have anything else warlike about him. For σάγματι cp. *Ach.* 574, Eur. *Andr.* 617. It appears from schol. *Ach.* 61 that Morychus was sent as ambassador to Persia some years before this play, but that fact does not increase the humour of the present line.

1144. χόλιξ, 'do they make wool-sausages in Ecbatana?' The tassels of twisted wool remind Philocleon of χόλικες: cp. *Eq.* 1179, *Pax* 717. The κρόκη (= trama) was the thread passed by the shuttle (πηνίον) between the threads of the warp (στήμων), cp. Hes. *OD.* 538.

1145. πόθεν, 'nonsense'; *Ran.* 1455, *Eccl.* 389, 976, *Frg.* 629. In Tragedy also; Eur. *Alc.* 95, *El.* 657, *Andr.* 83. ποῖ has a like meaning *Lys.* 383, and τί in Eur. *Alc.* 806-7 δόμων γὰρ ζῶσι τῶνδε δεσπόται; ΘΕ. τί ζῶσιν; (= 'live!'). For ποῖος see line 1202 n.

1147. καταπέπωκε: line 1118 ἐκροφεῖν μισθόν, *Ran.* 1466, *Diph.* 43. 27 βρύκειν.

1148. ἐριώλην, 'wool-destroyer'; found but once in Greek (*Eq.* 511 'a hurricane') until the days of Apollonius Rhodius. Dionysius was also credited with this pun: he called a χλαῖνα ἐριώλην ὅλον ὄλεθρον οὔσαν τῶν ἐρίων (see line 589 n.), cp. *Com. adesp.* 109 ὀνησιφόρα γένοιτο (= ὄνον φέρειν δύναιτο).

1150. 'Aye, and stay quiet while I put it on you.'

1151. κατήρυγεν, 'what a sultry puff the whoreson thing sent in my direction!'

1153. εἴπερ γε, 'if it must be, clothe me in an oven.' γε is

expressed in English by an emphasis thrown on the verb; *Nub.* 696 εἶπερ γε χρή, 341, 696, 930, *Ach.* 307, 1228, *Av.* 1359, *Lys.* 992, *Ran.* 77, 1368, *Eq.* 366.

1154. ἀλλά, 'at any rate let me put it on you.' This elliptical use of ἀλλά is common in Tragedy, although it does not occur in Aeschylus, elsewhere in Comedy except in *Pax* 660, or in Plato. The origin of the idiom can be seen from *Il.* xxiii. 514 if we leave out the first line, viz. 'I will burn all the raiment' etc.; οὐδέν σοί γ' ὄφελος, ἐπεὶ οὐκ ἐγκείσεαι αὐτοῖς | ἀλλὰ πρὸς Τρώων καὶ Τρωιάδων κλέος εἶναι (vWilamowitz), cp. *Soph. OC.* 1276 πειράσαστ' ἀλλ' ὑμεῖς γε κινῆσαι πατρὸς | τὸ δυσπρόσοπτον κάπροσῆγορον στόμα 'you at least, since I have failed,' *El.* 411 ἀλλὰ νῦν 'now at least,' 415 λέγ' ἀλλὰ τοῦτο, 1013 νοῦν σχές ἀλλὰ τῷ χρόνῳ ποτέ, *Trach.* 320 εἴπ' ὦ τάλαιν' ἀλλ' ἡμῖν.

δ' οὖν: cp. line 6 n.

'Very good, come on: but you must put a meat-hook also by my side.'

1155. γε μέντοι: cp. line 1344; 'however.' γε μὴν (cp. line 481) is more common in this sense in Tragedy but both are rare in Comedy.

κρέαγραν: cp. schol. *Eq.* 772.

τιῇ τί δῆ; in *Nub.* 755 ὅτιῇ τί δῆ; *quia quid?* Aristophanes uses τιῇ (= τί δῆ) or τιῇ τί δῆ which is an iteration, or ὅτιῇ τί (= ὅτι δῆ τί).

1156. διερρυηκέναι, 'to pluck me out before I am done to rags.' The perf. inf. is rare after πρίν (6 times in Aristophanes, *Pax* 375, *Av.* 1034, *Lys.* 322, *Ran.* 1185, *Frg.* 249; cp. *Sobol. Synt.* p. 155).

1157. 'Off with these harlotry shoes.'

ὑπολύου: the *vox propria*; cp. *Nub.* 152, *Lys.* 950, *Plut.* 927, *Aesch. Agam.* 935 ὑπαί τις ἀρβύλας λύοι.

1158. Λακωνικάς: ἀστειότεραι γὰρ αὐται (schol. R); cp. line 103 n. βλαῦται (fine half-shoes) were generally worn in going to a dinner-party, *Plato Symp.* 174 A. The alterations of MSS. in this line are justified by Theopomp. *Com.* 52 ὑποδοῦ λαβὼν <ἀνύσας τι> τὰς περιβαρίδας.

1159. γάρ in a question of surprise or indignation: it is very common when the verb is in the opt., *Av.* 815 Σπάρτην γὰρ ἂν θέιμην . .; *Soph. Aj.* 1130 ἐγὼ γὰρ ἂν ψέξαιμι . .;

1160. Obviously a parody, perhaps of Eur. *Heracl.* 1006

ἐχθροῦ λέοντος δυσμενῇ βλαστήματα: 'what! shall I ever dare to put on the evil-minded cobbings of the foe?' (Rogers). Aristophanes does not place a prep. so between the adj. and the subst. except in the higher style (the only exception is *περὶ Av.* 1595, *Pax* 105), *Ach.* 1194, *Av.* 1232, *Thesm.* 1098, *Ran.* 1438.

1161. 'Insert your foot and be quick about it in the Spartan sole, and stroll about stoutly.'

ἐνθες ποτέ: ποτέ = 'at last, after all this delay.' Cp. line 1168, *Plut.* 349, 648. The ellipse of τὸν πόδα is perfectly natural in conversational style, cp. *Eq.* 1130 ἄρας (sc. τὴν χεῖρα), *Lys.* 799 κἀνατείνας (sc. τὸ σκέλος), *Arist. Eth. N.* iv. 3. 15 παρασείσαντα (sc. τὰς χεῖρας) 'at full speed.' The emendation πόδ' is unfortunate, as the article would be necessary: 'your foot.' *Ephipp.* 14. 8 (quoted by Blaydes) is merely an emendation, and is besides quite different, viz. εὖ δ' ἐν πεδίλῳ πόδα τιθεῖς ὑποξύλῳ 'a foot.'

καὶ περίβαινε: the scholiasts show that this was the reading before them—ἐνθες τὸν πόδα σου εἰς τὴν Λακωνικὴν ἀνύσας, καὶ περιπάτει ἐρρωμένως, καὶ περίβαιν' ἐρρωμένως being διὰ μέσου: cp. line 134 n.

1162. εἰς τὴν Λακωνικὴν: ἅμα μὲν πρὸς τὸ ὑπόδημα (ἐμβάδα) ἅμα δὲ πρὸς τὴν χώραν (schol. R).

ἀδικεῖς, 'you are a traitor, disembarking my foot on an enemy's soil.' It was a crime (viz. ἀδικία πρὸς τὸν δῆμον) to import anything into a country at war with Athens. The MSS. με seems to me to be nonsense, as such an act was not a crime against Philocleon but against the state. In *Ran.* 362 such smuggling is mentioned among the worst crimes, viz. ἡ τὰ πόρρητ' ἀποπέμπων | ἐξ Αἰγίνης Θωρυκίων ὦν . . εἰς Ἐπίδαυρον. ἀδικεῖς is used absolutely, as here, in lines 591 (see n.), 896, and *Nub.* 25.

δέ γε, 'aye but'; cp. line 926 n.

1164. 'Not this one, for one of its toes hates anything Spartan.'

1165. The joke in *Frg.* 108 is similar, viz. <καὶ γένη> συκῆς φυτεύω πάντα πλὴν Λακωνικῆς | τοῦτο γὰρ τὸ σῦκον ἐχθρόν ἐστι καὶ τυραννικόν. | οὐ γὰρ ἦν ἂν μικρόν, εἰ μὴ μισόδημον ἦν σφόδρα (vanLeeuwen).

μισολάκων means a hater of Λακωνικαί as well as of Λάκωνες.

1166. 'There is no way of getting out of it.'

οὐκ ἔστι παρὰ ταῦτ' ἄλλα: a stereotyped phrase, 'willy

nilly'; *Nub.* 698, *Pax* 110, Plato *Phaedo* 107 A οὐκ ἔχω παρὰ ταῦτα ἄλλο τι λέγειν.

1167. 'O luckless wight! if my old age is to be deprived of its—kibes.'

ἐπὶ γήρως: this gen. of an abstract subst. after ἐπὶ in a temporal signification is found only in ἐπὶ γήρως, ἐφ' ἡβης (*Eq.* 524), ἐπὶ νεότητος *Vesp.* 1199, *Ach.* 211 and in the isolated case *Vesp.* 1517 ἐφ' ἡσυχίας (= *libere*). In line 354 ἐπὶ στρατιᾶς is almost temporal. For a pyrrhic preposition so divided (ὅστις ἐπὶ) cp. Bachm. *Conj.* p. 54.

χίμετλον: he speaks as if having chilblains was one of the privileges of old age. Verily, ἀγαθὸν ἔοικεν οὐδὲν ἐπιθυμεῖν παθεῖν. There is a similar surprise quoted by Aristotle (*Rhet.* iii. 1412. 30) ἔσται δ' ἔχων ὑπὸ ποσσὶ χίμετλα.

1168. πλουσίως, 'move thus in an opulent way, with a touch of luxuriant swagger'; see Crit. App. 967. The motion is best described in *Frg.* 29 ὁσφὺν δ' ἐξ ἀρμῶν [Kock] διακίγκλισον ἡύτε κίγκλον. Schol. V quotes Hermipp. 71 καὶ κασαλβάζουσιν εἶδον καὶ σεσαλακωνισμένην (so Kock). For διασαικόνισον cp. Kock on *Frg.* 849.

1172. ὅτῳ: this is the only instance where an *indirect* interrog. is repeated, but it is practically equivalent to a direct question; cp. Uckermann 't'is u. ὅστις in pronom. Wiederholungsfragen' *Phil.* xlv. pp. 57-69.

Δοθιήνι, 'you are like Dothien—with a garlic plaster on him.' Dothien must be a man's name, as Bdelycleon is answering the question ὅτῳ ἔοικα τῶν πλουσίων; but παρ' ὑπόνοιαν he adds σκόροdon ἡμφιεσμένῳ with a reference to the meaning of the word δοθιήν. The Bardolphian face of Philocleon, inflamed by the heat of his coat, resembled an ulcer irritated by a garlic poultice. Schol. R says ἀπροσλόγως παίζει, but the comparison is not more pointless than most of Philocleon's, and not in worse taste than Coleridge's 'Thy face, a huge whitlow just come to a head, Ill agrees with those ears so raw and so red.' A simile often owes its humour to its pointlessness. Thus, that most 'comparative' of women Mrs. Quickly thought Sir John and his innamorata 'as rheumatic as two dry toasts' 2 *Henry IV* II. iv. 62. It is possible that σκόροdon is due to a reminiscence of Homer *Od.* xix. 232 τὸν δὲ χιτῶν' ἐνόησα περὶ χροῦ σιγαλδέοντα | οἶόν τε κρομύοιο λοπὸν κάτα ἰσχαλέοιο (quoted by Meineke *Vind. Aristoph.* p. 33, cp. the reference to this passage Theopomp. Com. 33), but, if so, Bdelycleon perverts the comparison. Telecleides 43 makes a similar comparison with reference to

Pericles: ὅδ' ἀπ' Αἰγίνης νήσου χωρεῖ δοθιῆνος ἔχων τὸ πρόσωπον. So Hermippus 30 φωνῆς [Kock] ἱερᾶς ἐξοιγνυμένης ὥσπερ πέπονος δοθιῆνος 'a discharge of oratory.' Equally strange comparisons are *Ecccl.* 126 ὥσπερ εἴ τις σηπίαις | πώγωνα περιδῆσειεν ἐσταθευμέναις, and *ibid.* 1057 ἀλλ' ἔμπουσά τις | ἐξ αἵματος φλύκταιναν ἡμφιεσμένη.

vanLeeuwen thinks that Telecleides alludes to Aristophanes (cp. line 1285 n.).

1173. σαυλοπρωκτιᾶν: σαλεύειν τὸν πρωκτόν· σαυλὸν δὲ τὸ κοῦφον (schol. R). Perhaps suggested by Eur. *Cycl.* 40 αἰοδαῖς βαρβίτων σαυλούμενοι (vanLeeuwen *Mnem.* xvi. p. 429), cp. *Frg.* 624 διασαυλούμενον, Hom. *H. Merc.* 28 σαῦλα ποσὶν βαίνουσα, Sim. Am. *Frg.* 18 καὶ σαῦλα βαίνων ἵππος ὡς κορωνίης: cp. also Anacr. 55 (of young maidens) Διονύσου σαῦλαι Βασσαρίδες, Kock on Anaxandrid. 41. 5 βουβαυκαλὸς αῦλα γενέσθαι.

1174. σεμνοῦς: cp. *Ran.* 1496 τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι . . διατριβὴν ἀργὸν ποιεῖσθαι | παραφρονοῦντος ἀνδρός.

1175. πολυμαθῶν, 'cultured' 'gentlemanly'; a natural expression in an age that based all good qualities on ἐπιστήμη, cp. line 1184 n. Democritus thought it necessary to warn his generation πολυνοίην οὐ πολυμαθίην ἀσκέειν χρή (*Frg.* 141 Mullach).

δεξιός, 'picked, fastidious'; the quick-witted man, of flexible and receptive mind (see Jebb on Soph. *Ant.* 1028), cp. line 65 n.

1177. Λάμια: cp. *Ecccl.* 77. Crates wrote a play of this name which may have contained the incident mentioned in the text.

1178. Καρδοπίων: for the aposiopesis cp. Theocr. i. 105 οὐ λέγεται τὰν Κύπριν ὁ βουκόλος, Virg. *Ecl.* iii. 8 *novimus et qui te*, Aristoph. *Av.* 443 οὐτι που τὸν . . ; οὐδαμῶς.

Καρδοπίων κτλ. may have been a story familiar to λέσχαι.

1179. 'Give us something of human interest, such as we commonly tell—of a domestic character.' The gen. τῶν ἀνθρωπίνων is partitive (like τῶν γε πάνυ κτλ. in the next line), and there is no attraction to the relative in τοῦς. For οἰκίαν without the artic. cp. line 827 n.

μή μοί γε: the normal ellipse after μή μοι, cp. *Nub.* 84, *Ach.* 345 ἀλλὰ μή μοι πρόφασιν, *Lys.* 922, Alexis 127 καὶ μή προφάσεις ἐνταῦθά μοι, μηδ' "οὐκ ἔχω," Pherecr. 67 μή μοι φακούς. Soph. *Ant.* 577 is similar, μή τριβὰς ἔτ', ἀλλά νιν |

κομίζετ' εἶσω. There is a similar ellipse in *Ran.* 841 σὺ δὴ με ταῦτα; (sc. λέγεις).

1182. οὕτω ποτέ, 'how once upon a time there was a mouse and a cat.' The usual commencement of an *anilis fabella*, *Lys.* 784, Plato *Phaedr.* 237 B ἦν οὕτω δὴ παῖς κτλ.

1183. σκαιὲ κάπαίδευτε = 'untaught knave, unmannerly' (line 1175 n.). σκαιότης 'gaucherie' is properly used of ignorance of the usages of good society. Chrysippus defined it as ἀγνοια τοῦ προσφιλῶς ἅμα καὶ κεχαρισμένως ἀνθρώποις ὀμιλεῖν (*Plut. quom. adul. poet. aud.* 31 F). So σκαῖος much resembles *ineptus*, as defined by Cic. *de Orat.* ii. 4. In general σκαῖος is one whose mental clumsiness makes him unapt to learn, *Lysias* x. 15 τοῦτον δὲ οὕτω σκαιὸν εἶναι ὥστε οὐδὲ δύνασθαι μαθεῖν τὰ λεγόμενα, Plato *Rep.* iii. 411 E he who omits to cultivate his mind acts βία . . καὶ ἀγριότητι, ὥσπερ θηρίον, — καὶ ἐν ἀμαθίᾳ καὶ σκαιότητι μετὰ ἀρρυθμίας τε καὶ ἀχαριστίας (*Jebb on Soph. Ant.* 1027). In *Soph. Frg.* 704, *Eur. Frg.* 657 the σκαῖος is contrasted with the σοφός. In Euripides it often bears a moral sense, e.g. *Heracl.* 458 (of Eurystheus) σκαῖος γὰρ ἀνὴρ· τοῖς σοφοῖς δ' εὐκτὸν σοφῶ | ἔχθραν συνάπτειν, μὴ ἀμαθεῖ φρονήματι· | πολλῆς γὰρ αἰδοῦς καὶ δίκης τις ἂν τύχοι, *HF.* 283, 299, *Frg.* 776.

ἀπαίδευτος does not convey a negative idea, e.g. *Isocr.* xvii. 47 μανία is combined with ἀμαθία, and the latter in *Eur. Andr.* 170 means 'vice,' viz. εἰς τοῦτο δ' ἤκεις ἀμαθίας ἢ παιδὶ πατρὸς . . τολμᾶς ξυνεύδειν. It is the characteristic of the Cyclops, *Eur. Cycl.* 173 τὴν Κύκλωπος ἀμαθίαν | κλάειν κελεύων. So *Theophr. Char.* iv defines ἀγροικία as ἀμαθία ἀσχήμων.

At ἀπαίδευτε Bdelycleon remembers that his language is rather strong, and excuses himself by fathering it upon Theogenes. The artifice in *Ran.* 659 is similar, viz. "Ἀπολλων — ὅς που Δῆλον ἢ Πυθῶν" ἔχεις (*van Leeuwen*).

Θεογένης: ὁ Ἀχαρνεὺς δὲ καὶ ἀπὸ τοῦ μεγάλα ἀποπατεῖν κωμωδοῦσι (*schiol.* V), a well-known πτωχαλαζών: for this reason he was called Καπνός (*Eupolis* 122). He is coupled with Aeschines in *Av.* 822, and Proxenides in *Av.* 1126. He and Aeschines possessed enormous wealth—in Cloud-Cuckoo-town (ἵνα καὶ τὰ Θεογένους τὰ πολλὰ χρήματα | τὰ τ' Αἰσχίνου τάλαντα); and they were famous for their skill in driving chariots abreast on the walls of the city—in the air (*Av.* 1125). In *Pax* 928 his ὑψηλία is satirised. It appears from *Lys.* 63 that Θεογένους Ἐκάτειον was a proverb for superstition. The point of this passage is doubtful, but perhaps Theogenes thought that 'comparisons are odorous,' and so

objected to the unsavoury *μῦθος*. It is not improbable, however, that Blaydes is right in identifying the *κοπρολόγος* with the *ἀνὴρ Κόπρειος* of *Eq.* 899, and *ὁ Κοπρεαῖος* *Ecc.* 317. Kock (on *Aves* 822) identifies this man with the Theogenes of *Thuc.* v. 19, 24, iv. 27, and *Xen. Hell.* i. 3. 13, ii. 3. 2, but this is doubtful (*Harwardt de irrisionibus* ii. p. xiii). For *κοπρολόγοι* cp. vWilam. *Arist. u. Athen* i. p. 217; <*Arist.*> *Ath. Pol.* 50.

1184. *καὶ ταῦτα*: for the position cp. *Ran.* 704 *τὴν πόλιν καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις*, *Diodor.* 3 *τὴν ἐσομένην καὶ ταῦτα μέτοχον τοῦ βίου*.

1185. *ἐν ἀνδράσιν*, 'among gentlemen.' *ἐν* = *coram*, as often after a verb of speaking, *Ach.* 498, 630, *Nub.* 892, *Thesm.* 471, 526, *Plut.* 1061 *πλυνόν με ποιῶν ἐν τοσοῦτοις ἀνδράσιν*.

ἀνδράσιν here) (*δούλοις*: *Ach.* 77, *Eq.* 179 *πῶς ἐγὼ | ἄλλαντο- πώλης ὦν ἀνὴρ γενήσομαι*; It means 'a fully-developed rational man' in *Nub.* 823 *καὶ σοι φράσω τι πρᾶγμ' ὃ μαθὼν ἀνὴρ ἔσει*) (*παιδάριον*, *Pax* 51, 766).

1187. *ξυνεθεώρεις*, 'that you served on a sacred embassy, your colleagues being—Androcles and Cleisthenes.' There is bitter irony in the *παρ' ὑπόνοιαν*. According to Hesychius, this Androcles was called *ὁ ἀπ' αἰγείρων* (the so-called 'Sycophant-poplars' in the Agora: cp. *Com. adesp.* 48, *Andoc. de Myst.* 133). In *Cratin.* 263 he is called *Ἀνδροκολωνοκλῆς*, i.e. a mercenary from the market for such at Colonus (hence beggars were sometimes called *Κολωνῖται*, see Kock on *Av.* 998). In *Cratin.* 208 he has become a type, viz. *εἰς τε πόλιν δούλων ἀνδρῶν νεοπλουτοπονήρων | αἰσchrῶν Ἀνδροκλέων*. *Telecl.* 15 calls him a *βαλλαντιοτόμος*. There was a proverb *ἐν δὲ διχοστασίῃσι καὶ Ἀνδροκλέης πολεμαρχεῖ* (*Cratin.* 458, *Com. adesp.* 51; see further Kock on *Euphantid.* 4). Cleisthenes is called *ὁ Σιβυρτίου* (*Ach.* 118) in irony, the son of the trainer (see *Plut. Alcibiades* 3 for *Σιβυρτίου παλαίστρα*); he was sneered at as being *ἀγένειος* (*Eq.* 1373 *ΔΗ.* οὐδ' ἀγοράσει γ' ἀγένειος οὐδεὶς ἐν ἀγορᾷ. *ΑΓ.* ποῦ δῆτα Κλεισθένης ἀγοράσει;) and effeminate (*Nub.* 355). In *Thesm.* 574 Cleisthenes addresses the women as *ξυγγενεῖς τοῦμοῦ τρόπου*. The most hopeless sign about Athens, according to Peisthetaerus (*Av.* 831), is that Athena *γυνὴ γεγονυῖα πανοπλίαν | ἔστηκ' ἔχουσα, Κλεισθένης δὲ κερκίδα*. So in *Thesm.* 235 the shaven disguised Mnesilochus sees in a mirror not himself but Cleisthenes. His immorality is attacked in *Lys.* 1092, *Ran.* 48, 52, and there was a proverb *Κλεισθένης ἀκρατέστερος* (*Suidas*). Like many other members of the gilded youth, he was suspected of laconizing (*Lys.* 621).

If the Cleisthenes mentioned in Lysias xxv. 25 is the same, he was a sycophant after 411 B.C. Similar παῖδες ἀγένοιοι were Epigonus (*Eccl.* 167), Strato (*Ach.* 122, *Eq.* 1374), Philoxenus, Melesias, Amynias (*Nub.* 686).

1188. 'I never went on a sacred embassy—except to Paros, and that too for—2 obols a day'; the amount showing that he was not a θεωρός but a rower in the sacred vessel, cp. Theopomp. Com. 55 καίτοι τίς οὐκ ἂν οἶκος εὖ πράττοι τετραβολίζων, | εἰ νῦν γε διώβολον φέρων ἀνὴρ τρέφει γυναῖκα; and Böckh-Fränkel *Staatsh.* i. pp. 152, 340. Schol. R says ἐπαιζεν ἀντί, ὅτε εἰς Πάρον ἐστρατευσάμην. But this expedition is unknown, and one who served on it could in no sense be called a θεωρός. It is possible, however, that Philocleon means 'I did not travel like Solon θεωρίης εἵνεκεν' (Herod. i. 30).

1190. ἀλλ' οὖν, 'at any rate'; cp. line 1129 n.

αὐτίκα, 'for example,' as often in Plato.

1191. Ephudion, according to a scholion, was an Olympic victor in 464 B.C., but it is more probable that there is a παρ' ὑπόνοιαν here, Ephudion and Askondas being notoriously unathletic (so another scholion).

1192. ἔχων δέ τοι: τοι, which is generally suspected, is not without point in a *confidential* enumeration of the athlete's points—'but he had, you know, a chest profound and thews of Heracles on a magnificent bust.' 'Stop, stop! that's nonsense. How could he fight in the championship—on a bust?' For δέ τοι cp. Schmid *Att.* i. p. 183, Eur. *Frg.* 892. 4, Plato *Theaet.* 184 D, Xen. *Anab.* iii. 1. 37. The confidential τοι is best illustrated by 'your' in 'your serpent of Egypt is bred now of your mud by the operation of your sun: so is your crocodile (*Ant. and Cleop.* ii. vii. 29).

1193. Ἡρακλείαν: see Crit. App.

καί: for καί at the end of a trimeter iambic cp. *Ach.* 143, *Lys.* 1176, *Ran.* 152, *Plut.* 752. τε καί of other MSS. is very unusual in Comic trimeters (vBamberg *de Raven.* p. 17) and unknown in this position until Middle Comedy, cp. Antiphan. 167, Timocles 22, Philem. 103, though paralleled by Soph. *Philoct.* 312 ἔτος τόδ' ἤδη δέκατον ἐν λιμῶ τε καί κτλ. This episynaloephe was called εἶδος Σοφοκλείου (Momms. *Beiträge* p. 771).

1195. θώρακ' ἔχων: τὸν πολεμικὸν ὑπενόησεν (schol. R). This note misses the humour of the reply. Philocleon characteristically uses θώραξ in its convivial sense: cp. θωρήξομαι *Ach.*

1133-5 and *Paw* 1286 where there is a similar play. So ἀκρομέθυσοι are called ἀκροθώρακες *Diph.* 46. vanLeeuwen quotes *Theogn.* 841 οἶνος ἔμοι τὰ μὲν ἄλλα χαρίζεται, ἐν δ' ἀχάριστον, | εἴτ' ἂν θωρήξας μ' ἄνδρα πρὸς ἐχθρὸν ἄγῃ, 507 δέδοικα μὴ τι μάταιον | ἔρξω θωρηχθεῖς. Other 'red-lattice phrases' for intoxication are μασχάλην αἶρειν (*Cratin.* 298), κωθωνίξεσθαι (*Hesych.*). Here again, Philocleon's humour resembles Falstaff's: '*F.* But take my pistol, if thou wilt. *P.* Give it me: what, is it in the case? *F.* Aye, Hal; 't is hot, 't is hot; there 's that will sack a city' (*1 Henry IV* v. iii. 52).

1196. νομίζουσι, 'this is the fashionable way of telling stories with our clever fellows.'

1197. παρ' ἀνδράσι ξένους: there is some humour in schol. V's note, viz. ἔθος γὰρ ἐπὶ τοῖς ξένοις καυχᾶσθαι.

1198. δοκεῖς, 'what is the most manly deed, think you, of your younger days which you could relate?'

For the position of ἂν cp. line 1405 n.

1199. ἐπὶ νεότητος: *Av.* 1639 ἡμᾶς περὶ γυναικός. Disyllabic preps. which form a pyrrhic have the ictus on the final syllable generally in the 2nd foot: 5 times in 1st or 4th, never in 3rd or 5th. So *Av.* 1588 περὶ τῶν θεῶν περὶ πολέμου διαλλαγῆς is wrong.

1201. Ἐργασίωνος, 'when Ergasion's palisade fell—into my clutches.' For the gen. cp. line 238 n. And for the article line 354 κλέψας ποτὲ τοὺς ὀβελίσκους. If Phrynichus's (*App. Soph.* 72. 3) dictum is true (viz. χάραξ θηλυκῶς ἐπὶ τοῦ τῆς ἀμπέλου στηρίγματος: τὸ μέντοι χαράκωμα ἀρρενικῶς), van Leeuwen's idea that ὑφειλόμην is παρ' ὑπόνοιαν, and that τὰς χάρακας was meant to suggest a palisade, is incorrect.

The name Ἐργασίων is of course derived from his occupation; cp. for similar names *Ach.* 612.

1202. ποίας: cp. 'blessed fig's-end . . blessed pudding' (*Othello* II. i. 256), a formula of rejecting an idea with indignation or contempt, *Ach.* 62, 109, 157, 761. Strong disapprobation is also expressed by ποῖος without a subst., *Ecccl.* 763, *Plut.* 391 τὸν Πλοῦτον, ὦ μοχθηρὲ σύ, | ἔχω· B. σύ Πλοῦτον; ποῖον; 'a nice Plutus.' Though it is an idiom of common life, it is found in *Soph. Trach.* 427 (to characterise a plebeian). It occurs twice in Euripides (*HF.* 518 and *Hel.* 567) in excited passages, when εὐσχημοσύνη is forgotten. *ιδού* in *Thesm.* 206, *Lys.* 193 is similar.

1203. λαγών : cp. line 709 n. Nausier. 3 ἐν τῇ γὰρ Ἀττικῇ τίς εἶδε πώποτε | λέοντας ἢ τοιοῦτον ἕτερον θηρίον ; | οὐδ' αὖ δασύποδ' εὐρεῖν ἔστιν οὐχὶ ῥάδιον. The hunting-ground for κάπροι was Amphiloehian Argos, cp. Philem. 79. 21. The Greeks were genuine sportsmen in ancient days. The words put in the mouth of Atys in Herodotus (i. 37) accurately describe their attitude towards the chase, viz. τὰ κάλλιστα καὶ γενναιώτατα ἡμῖν ἦν ἔς τε τοὺς πολέμους καὶ ἐς ἄγρας φοιτέοντας εὐδοκιμεῖν, cp. Helbig. *ü. d. kampranische Wandmalerei* pp. 274 seqq.

ἐδιώκαθες : an imperf., cp. Kühner-Blass *Gram.* ii. p. 178.

λαμπάδα ἔδραμες, 'ran in the torch-race, hunting up the most chivalrous deed you have ever done,' *Ran.* 131 ἀφιεμένην τὴν λαμπάδ' ἐντεῦθεν θεῶ (the start of the race), *Eq.* 1159, Plato *Rep.* i. 328 A λαμπὰς ἔσται πρὸς ἐσπέραν ἀφ' ἵππων τῇ θεῷ, Theophr. *Char.* xxvii it is a trait of the 'late learner' εἰς ἡρώα συμβάλλεσθαι τοῖς μειρακίοις λαμπάδα τρέχειν. For the details of the race see Kock on *Ran.* l.c., Schömann *Griech. Altert.* ii. p. 446.

1205. Bdelycleon characteristically teaches his father 'to speak of frays Like a fine bragging youth, and tell quaint lies' (*Merchant of Venice* III. iv. 68).

νεανικώτατον : Philocleon takes νεανικώτατον as 'youngest.' 'I was pursuer of Phayllus and beat him by—two votes, in a libel case, when I was but a crack.' Of course, νεανικός commonly means 'bold,' Dem. 1267. 23 καὶ ταῦτα τὰ λαμπρὰ καὶ νεανικά ἐστὶν αὐτῶν, Plut. *Amatorius* xi. 5. 775 C νεανικὸν τὸ τόλμημα.

1206. Φάῦλλον : so the Chorus in the *Acharneis* (215) boast ἡκολούθουν Φαῦλλῳ τρέχων. He established a record for the long jump, πέντ' ἐπὶ πεντήκοντα πόδας πήδησε Φάῦλλος. | δίσκευσεν δ' ἑκατὸν πέντ' ἀπολειπομένων (schol. *Ach.* 213), which has not been generally accepted by Athletic Unions. If schol. *Ach.* l.c. is right in styling him an ὀλυμπιονίκης, he must be distinguished from the Phayllus of Croton, ἀνὴρ τρεῖς πυθιονίκης, who was captain of a trireme at Salamis (Herod. viii. 47).

βούπαις : Plut. 873 βουλιμιᾶν, Eupolis βούβρωστις ('famine'), Menander 1003 βουκόρυζα, Xenarchus 8 βούγλωττος γέρων. βούχρως (= 'strong' Com. adesp. 964). βουρέειν = valde currere in Cyprus (Lottich de serm. vulg. p. 14), buharathon (Pliny M.): (2) ἵππο- has the same force in *Ran.* 932 ἵππαλεκτρῶν, cp. Pherecrates 131. 4 ἵπποσέλινον (cp. 'horse-radish,' *Pferdebohne*), Lucian ἵπποσυφία, Aesch. *Frg.* 243 θυμὸν ἵππογνώμονα, Com. adesp. 1021 ἵππόπορνος, *Ran.* 429 Ἴππό-

βινος: (3) and λα- in *Ach.* 664 λακαταπύγων, λαίμαργος, λακατάρματος, λαίσπαις (Hesych.), Λάμαχος (Hesych.).

1207. εἶλον διώκων: forensic terms, cp. Dem. 378. 7, Antiphon ii. a 5 πολλὰς μὲν καὶ μεγάλας γραφὰς διώκων οὐδεμίαν εἶλον. αἰρεῖν is also suitable of a race; Eurpolis 94 ὥσπερ ἀγαθοὶ δρομῆς | ἐκ δέκα ποδῶν ἤρει λέγων τοὺς ῥήτορας. There is the same play in *Ach.* 697-700 εἶτα Μαραθῶνι μὲν ὅτ' ἡμεν, ἐδιώκομεν· νῦν δ' ὑπ' ἀνδρῶν πονηρῶν σφύδρα διωκόμεθα, κᾶτα πρὸς ἀλίσκόμεθα. The surprise is like Doll's (*2 Henry IV* II. iv. 247) 'Falst. A rascal bragging slave! the rogue fled from me like quicksilver. Doll. I' faith, and thou followedst him like a church.'

1208. προμάνθανε: as in προιδάσκειν, πρό has the signification of gradual advance. Here it may have a temporal sense, 'learn the first rudiments of conviviality'; *Nub.* 476 ἀλλ' ἐγχείρει τὸν πρεσβύτην ὃ τι περ μέλλεις προιδάσκειν 'to teach the first principles,' 966. In *Soph. Trach.* 681 προιδάξατο = 'taught beforehand,' *Aj.* 163, *Philoct.* 1015 'to teach gradually.'

1209. 'Learn to be convivial and companionable.' Bdelycleon uses adjs. in -ικός, which were much affected by the gilded youth at Athens: the *locus classicus* is *Eq.* 1377-81 σοφός γ' ὁ Φαίαξ, δεξιῶς τε κατέμαθεν· | συνεργτικὸς γάρ ἐστι καὶ περαντικὸς | καὶ γνωμοτυπικός, καὶ σαφὴς καὶ κρουστικός, | καταληπτικός τ' ἄριστα τοῦ θορυβητικοῦ 'he is cohesive, and conclusive, and maxim-fabricative, and impressive, and coercive of the tumultuative' (HWMoss).

1212. 'Stretch out your knees, and throw yourself down loosely, with the grace of an expert, on the rugs.'

πῶς δαί is not found elsewhere in Aristophanes. It expresses great impatience, as can be seen from the next words.

1213. ὑγρόν = 'flexible'; cp. *Pind. P.* i. 15 ὁ δὲ [αἰετός] κνώσσων | ὑγρὸν νῶτον αἰωρεῖ, τεαῖς | ῥιπαῖσι κατασχόμενος, *Soph. Ant.* 1236 ἐς δ' ὑγρὸν | ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται, *Eur. Phoen.* 1439 ἤκουσε μητρός, κάπιθεῖς ὑγρὰν χέρα | φωνὴν μὲν οὐκ ἀφῆκεν, ὀμμάτων δ' ἀπο | προσεΐπε δακρύοις: 'faint.'

χύτλασον: *Virg. Aen.* i. 214 *fusique per herbam Impletur veteris Bacchi.* χύτλον properly means anything liquid, and hence a 'libation,' *Apoll. Rhod.* i. 1075, cp. *Herond.* v. 84 ἐπεὶ . . τοῖς καμῶσιν ἐγχυτλώσωμεν (*inferias instituerimus*). From its sense of 'oil mixed with water' was derived the Epic

verb *χυτλοῦν*, Hom. *Od.* vi. 79 δῶκεν δὲ χρυσέῃ ἐν ληκύθῳ ὑγρὸν ἔλαιον | εἷως χυτλώσαιτο σὺν ἀμφιπόλοισι γυναιξίν.

The verb *χυτλάζειν* occurs elsewhere only in Hippocr. ap. Erotian. 394 'to anoint after bathing.' The strange note on this word in Hesych. iv. 301 is explained by Nauck *FTG.* p. 891.

ἐν τοῖς στρώμασιν = *super*, as is proved by Anaxand. 41. 7 ὑπεστρώσθαι στρώματα, *Nub.* 1069.

1214. *χαλκωμάτων*, 'praise a piece of plate.' Such compliments were thought polite. *Frg.* 72 πόσους ἔχει στρωτήρας ['rafters'] ἀνδρῶν οὐτοσί· | ὥς εἶ καλυμματίοις τὸν οἶκον ἥρεφεν, Diphilus 61 ὅταν με καλέσῃ πλούσιος δείπνον ποιῶν, | οὐ κατανοῶ τὰ τρίγλυφ' οὐδὲ τὰς στέγας | οὐδὲ δοκιμάζω τοὺς Κορινθίους κάδους, | ἀπενὲς δὲ τηρῶ τοῦ μαγείρου τὸν καπνόν. It is a trait of the κόλαξ (Theophr. *Char.* ii) τῶν ἐστιῶντων πρῶτος ἐπαινέσαι τὸν οἶνον, καὶ παρακείμενος εἰπεῖν "ὥς μαλακῶς ἐσθλεις"· καὶ ἄρας τι τῶν ἀπὸ τῆς τραπέζης φῆσαι "τουτὶ ἄρα ὥς χρηστόν ἐστι;" Athen. v. 179 B says δεῖ δὲ καὶ τὸν πρῶτον εἰς ἀλλοτρίαν οἰκίαν ἐρχόμενον ἐπὶ δείπνον μὴ γαστρισόμενον εὐθὺς ἐπὶ τὸ συμπόσιον χωρεῖν, ἀλλὰ τι δοῦναι πρότερον τῷ φιλοθεάμονι καὶ κατανοῆσαι τὴν οἰκίαν and compares Hom. *Od.* iv. 43, together with the present passage.

1215. *κρεκάδια*: see crit. n. *κρέξ ὄρνεον παραπλήσιον γεράνω* schol. R ('the annotator obviously read *κρέκα δι' αὐλῆς*' Rutherford). The word is more probably derived from *κρέκειν* 'to weave,' and means 'tapestries.' A Palmer's suggestion *κρέκα δι' αὐγῆς* 'admire a beaker holding it up to the light' is supported by the passage from Theophr. *Char.* quoted in the last note, and by line 616 n.. On house-decoration among the Greeks see ABauer in Müller's *Handbuch* iv. p. 367.

1216. 'Waiter, the finger-bowls! bring in the courses—we dine. We have washed our hands—now we pour libations.'

ὔδωρ κατὰ χειρός, 'the washing before dinner,') (ἀπονίψασθαι, νίπτρον παραχεῖν after dinner. *Av.* 464 κατὰ χειρὸς ὔδωρ φερέτω ταχύ τις· E. δειπνήσειν μέλλομεν ἢ τί; *Frg.* 502 φέρε, παῖ, ταχέως κατὰ χειρὸς ὔδωρ, | παράπεμπε τὸ χειρόμακτρον, Alexis 261. 2 κατὰ χειρὸς ἐδόθη· τὴν τράπεζαν ἦκ' ἔχων, Philyllius 3 καὶ δὴ δεδειπνήκασιν αἱ γυναῖκες· ἀλλ' ἀφαιρεῖν | ὥρα 'στὶν ἤδη τὰς τραπέζας, εἶτα παρακορῆσαι, | ἔπειτα κατὰ χειρῶν ἐκάστη καὶ μύρον τι δοῦναι. Sometimes the plural was used, Antiphan. 287. This line explains the joke of the Scurra in Athen. iv. 156 E: when he was asked ποῖον τῶν ὑδάτων ἡδιστόν ἐστι, he answered τὸ κατὰ χειρῶν. Telecl. 1. 2 εἰρήνη μὲν πρῶτον ἀπάντων ἦν ὥσπερ ὔδωρ κατὰ χειρός 'common as ditch-water,' Pherecr. 146. 5 πάντα

μοι | κατὰ χειρὸς ἦν τὰ πράγματα. κατὰ χειρὸς is treated as a subst. in Menand. 470 οἱ δὲ κατὰ χειρὸς λαβόντες περιμένουσι φίλτατοι, as in Alexis l.c., Philyll. l.c., Nicostr. 25. The use of κατὰ with gen. is justified by the fact that καταχεῖν is understood (cp. line 7 n.).

1217. The *locus classicus* for the order of events at a dinner-party is Plato Com. 69, cp. also Dromon 2 ἐπεὶ δὲ θᾶπτον ἦμεν ἡρισθηκότες, | <ὁ παῖς> περιεῖλε τὰς τραπέζας, νίμματα | ἐπέχει τις, ἀπενιζόμεθα, τοὺς στεφάνους πάλιν | τοὺς ἱρίνους λαβόντες ἐστεφανούμεθα, and Athen. xiv. 641 D seqq.

1218. ἐνύπνιον, adverbially, 'in a dream.' 'Is this a Barmecide's feast?' There may be an allusion to the proverb ὄναρ πλουτεῖν Plato *Theact.* 208 B. Lucian *de merc. cond.* 17 p. 672 is strangely parallel: ἀπειρόκαλος ἄνθρωπος καὶ λιμοῦ πλέως, οὐδ' ὄναρ λευκοῦ ποτε ἄρτου ἐμφορηθεῖς. ὄναρ is generally used in negative asseverations: Herond. *Mim.* i. 11 οὐδ' ὄναρ, *Anthol. Pal.* xi. 361 οὐποτε γευσάμενος μὰ τὸν "Ἡλιον οὐδ' ἐν ὀνείρῳ (Crusius *Unters.* p. 3). The ironical question is like Xanthias's κᾶτ' ἔγωγ' ἐξηγρόμην (*Ran.* 51) after Dionysus's boasting.

1220. Φανός: called Cleon's ὑπογραφεὺς δικῶν ('secretary of indictments') *Eq.* 1256.

1221. 'Who is the other stranger at his head? the son of Acestor of course.' For the question cp. Virg. *Ecl.* iii. 40 *Conon et—quis fuit alter?*

'Ακέστορος: the ordinary reading 'Ακέστορος is impossible, as Acestor has not been mentioned before, and the name of the ξένος could not have been omitted. The son of Acestor is, probably, Τισαμενὸς ὁ Παιανιεύς who may have been satirised in *Ach.* 603 for his selection as στρατηγός to accompany Thucydides into Thrace (see line 288 n., Dittenb. *Syll.* i. p. 88 n. 7). Like his father Acestor he was called Σάκας: he gave his name to a play of Theopompus (Müller-Strüb. *Hist. Krit.* p. 553). In Lysias xxx. 28 he is called ὁ Μηχανίωνος (see below), viz. 'You, Athenians, elected Τισαμενὸν τὸν Μηχανίωνος καὶ Νίκαρχον καὶ ἑτέροισι ἀνθρώποις ὑπογραμματέας to be your law-givers.' If this is so, he was chosen in 411 B.C. with others, being then a nomothete, to revise the Solonian constitution (Hicks *Hist. Inscr.* p. 112). In this employment he wasted six years (Lysias xxx. 5). Müller-Strübing suggests that this same Tisamenus is the 'Αρχέννομος (so named from his office) to whom Plutus sends a rope to hang himself with (*Ran.* 1507). At any rate the names have the same metrical value. The scholiast seems to have read 'Ακέστορος here: his words are ἐπεὶ καὶ αὐτὸν τὸν 'Ακέστορα κωμωδοῦσι τὸν τραγικόν. Müller-Strübing believes

that the Σάκας of *Av.* 31 is this Tisamenus, who is also called Execestides (*Av.* 11, 764, 1527). But this is unlikely (see Kock ad loc.). He may, however, have been a relative of Execestides, as 'Ακεστηίδης 'Εξηκέστου is found in an inscription (Rang. *Ant. Hell.* ii. p. 717).

Acestor, ὁ Σάκας ('Seythian,' Herod. vii. 64), was a worthless Tragic poet ὃν οἱ χοροὶ μισοῦσι (Callias 13), deserving to be flogged for his verses: 'Ακέστορα γὰρ ὅμως εἰκὸς λαβεῖν | πληγὰς ἐὰν μὴ συστραφῇ τὰ πράγματα (Cratin. 85). He is also called a Mysian by Theopomp. 60 and Metag. 13. What this name implies can be seen from Cratin. 206 εἶτα Σάκας ἀφικνεῖ καὶ Σιδονίους καὶ Ἑρέμβους | εἰς τε πόλιν δούλων, ἀνδρῶν νεοπλουτοπονήρων. Eupolis calls him a parasitical whipstock: οἶδα δ' 'Ακέστορ' αὐτὸ τὸν στιγματίαν παθόντα. | σκῶμμα γὰρ εἶπ' ἀσελγές, εἶτ' αὐτὸν ὁ παῖς θύραζε | ἐξαγαγὼν ἔχοντα κλοιὸν παρέδωκεν Οἶνεί (*Frg.* 159. 15). Müller-Strübing suggests that the name Μηχανίων in Lysias is a nickname, from the excessive use of the μηχανή in his tragedies; cp. 1502 n. He also (p. 563) shows ground for thinking that Acestor's origin was really noble (so vWilam. *Arist. u. Athen* ii. p. 81 n.). Charges of foreign birth were common at Athens. See further Bergk *Rel. Com. Att.* p. 123.

1222. δέξει, 'how will you be able to cap the catches in such company as this?' Cp. Eupolis 361 δεξάμενος δὲ Σωκράτης τὴν ἐπιδέξ' ἄδων [so Cobet] | Στησιχόρου πρὸς τὴν λύραν, οἰνοχόην ἐκλέψεν.

1223. 'Simply as well as any man in Diäcria.'

See Crit. App. Διακρία was one of the old political divisions; cp. Plut. *Solon* 29 Πεισίστρατος δὲ [προειστήκει] τῶν Διακρίων, ἐν οἷς ἦν ὁ θητικὸς ὄχλος καὶ μάλιστα τοῖς πλουσίοις ἀχθόμενοι, and <Arist.> *Ath. Pol.* 13. 20. It extended ἀπὸ Πάρνηθος μεχρὶ Βραυρώνος (Hesych.). The ironical ἄληθες is a Comic idiom (13 times in Aristophanes), occurring but twice in Sophocles.

1224. καὶ δὴ, 'suppose that'; the only instance of this idiom in Aristophanes: cp. line 492 n.

1225. Cp. *Frg.* 223 ἄσον δὴ μοι σκόλιόν τι λαβὼν 'Αλκαίου κἀνακρέοντος (quoted by Athen. xv. 694 A). A branch of myrtle or bay was held in the hand, *Frg.* 430 ὁ μὲν ἦδεν 'Αδμήτου λόγον πρὸς μυρρίνην, | ὁ δ' αὐτὸν ἠνάγκαζεν 'Αρμοδίου μέλος, *Com. adesp.* 1203. 4 φέρων δὲ στέφανον ἀμφέθηκέ τις. | ὕμνεί δ' αἰσχροῦς κλῶνα πρὸς καλὸν δάφνης. The scene in Ameipr. 22 is very similar to this, viz. A. αὖλει μοι μέλος, | σὺ δ' ᾄδε

πρὸς τήνδ'· ἐκπλομαι δ' ἐγὼ τέως. | B. αὖλει σύ, καὶ σὺ τήν
 ἄμυστιν λάμβανε. | "οὐ χρή πῶλλ' ἔχειν θνητὸν ἄνθρωπον, | ἀλλ'
 ἔρᾶν καὶ κατεσθίειν· σὺ δὲ κάρτ' ἀφειδής." Four stanzas of
 the scolion of Harmodius are given by Athenaeus (xv. 695 B),
 but the line quoted in the text is not among the number.

1226. ἔγεντο: not an Epic form, but common in lyrics,
 Sappho *Fr.* 16 ταῖσι δὲ ψυχρὸς μὲν ἔγεντο θυμός.

'Αθήναις does not mean 'in Athens,' which would be ἐν
 'Αθήναις, but 'born to Athens.' The *locus classicus* for scolia
 is Athen. xv; see also v Wilam. *Arist. u. Athen* 'Die attische
 Skolionsammlung' ii. pp. 316 seqq.

1228. 'You'll do that? You will perish amid the hurly.'

If παραπολεῖ of the MSS. is right, it means 'you will
 perish incidentally' 'they will think nothing of murdering
 you,' παρά having the same force as in Soph. *Trach.* 536
 κόρην . . παρεισδέδεγμαι φόρτον ὥστε ναυτίλος (i.e. 'Iole came
 in among the rest'). Jebb quotes Arist. *de part. anim.* i. 662
 a 9 ἀναγκαῖον . . παρεισδέχεσθαι τὸ ὑγρὸν ἅμα τῇ τροφῇ or,
 perhaps, (2) 'you will perish surreptitiously' i.e. 'you will
 be slaughtered before you know where you are'; cp. Menand.
 835 ἀκαρῆς παραπόλῳλας, Dionys. 2. 35 παραπόλῳλεν ἡ τέχνη,
 Lucian *Hermot.* 1 ἐν τῷ πολλῷ τῶν ιδιωτῶν συρφετῷ παρ-
 απολούμενον 'die unnoticed.' See Crit. App.

βοῶμενος, 'deafened by their howling.' The pass. of βοᾶν
 means 'to be filled with noise'; Eur. *Hel.* 1434 πᾶσαν δὲ χρή |
 γαῖαν βοᾶσθαι μακαρίαις ὑμνωδίαις. So *IT.* 367 αὐλεῖται δὲ πᾶν
 | μέλαθρον, Eurpolis 77. 2 διαψάλλει τριγώνοις, Philetaer. 18
 ἀποθανεῖν αὐλούμενον. L. & S. (with Rogers) take the verb
 as middle here, 'you will die howling.'

1230. καὶκ τῆσδε: the correction καὶκ is probably right, as
 Aristophanes never omits the preposition after a verb com-
 pounded with ἐκ except in parody, and in more exalted
 passages, e.g. (1) *Lys.* 707, a parody; (2) *Nub.* 1165 = Eur.
Hec. 173; (3) *Ecc.* 11, tragic; (4) *Pax* 1287, partly from Hom.
Il. xvi. 267. This law is not binding on compounds of ἀπό:
Ecc. 1046, *Av.* 940, *Ach.* 582, 1120. It is just possible that
 the omission of the preposition here is justifiable in a solemn
 stereotyped imprecation; 'he will threaten to excommunicate
 you with bell, book and candle,' cp. Dem. 395. 8 ἐξώλης
 ἀπολοίμην καὶ προώλης. 'He'll swear he'll fell you, quell you,
 and expel you' (Rogers).

1231. ἑτέραν: cp. line 106 n.

1234. Schol. V ἐκ τῶν Ἀλκαίου παρωδεῖ εἰς Κλέωνα ὡς μαινόμενον : cp. Bergk *PLG.* fr. 25.

1235. ῥοπαῖς, 'it stands on a tickle point' 2 *Henry VI* i. i. 216 ; Soph. *Trach.* 82, *OT.* 961. These lines have an apt application after the disaster at Delium in the preceding year.

1236. Cp. line 1221 πρὸς κεφαλῆς. The most natural position for the flatterer Theorus was at Cleon's feet.

1238. 'Learn the story of Admetus, and be gracious to the good—men and true.' φίλει has its Epic sense, 'entertain' (*Il.* vi. 15), and ἀγαθούς has probably a political meaning, as it seems from the answer of Philocleon that Theorus was also coquetting with the aristocrats.

This scolion, which is attributed to Praxilla (see the scholiast and Kock on *Frg.* 430), is also quoted by Athen. xv. 695 c, who gives σέβου for φίλει. vWilamowitz (*Arist. u. Athen* ii. p. 321) thinks that the latter was the original reading, φίλει being substituted as more congenial to ordinary life.

1240. ὦδ' ἔπος : *Pax* 35 τὸ χεῖρέ πος | ὦδ' περιάγων. It is very common in Plato, e.g. *Euthyd.* 291 D, 304 E, *Theaet.* 172 B, *Lysis* 214 A.

1241. This scolion, which was attributed to Alcaeus and Sappho, was preserved (according to Didymus) ἐν τοῖς Πραξιλλῆς παροινοῖς. She published a collection of drinking-songs (in 4th or 3rd century B.C. according to vanLeeuwen); see *Nub.* 1355 and vWilam. *Arist. u. Athen* ii. p. 322. Such collections were probably of use to those who could not trust their powers of improvisation. vanLeeuwen thinks that these verses were not a real σκόλιον, but were improvised to describe the κόθορνος Theorus.

ἀλωπεκίζειν : cp. *Lys.* 1270 καὶ τῶν αἰμυλᾶν ἀλωπέκων παυσάμεθα, *Com. adesp.* 539 ἀλωπεκίζειν πρὸς ἑτέραν ἀλώπεκα. Verbs in -ίζειν or -άζειν express *imitation*: αἰγυπτιάζειν (*Cratin.* 378), συβαρίζειν (*Pax* 344), στομφάζειν, πιθηκίζειν, λυδίζων καὶ ψηνίζων (*Eq.* 523).

1244. σοφὸς καὶ μουσικός : of course ironical. 'A clever man, of high culture,' will reply with the theme 'money and means to Cleitagora and me as well as the Thessalians.' This use of μετά with the gen. referring to the object is very rare : Eur. *El.* 278 ἧ καὶ μετ' αὐτοῦ μητέρ' ἂν τλαίης κτανεῖν i.e. αὐτόν τε καὶ τὴν μητέρα (see line 1037 n., Shilleto on *de FL.* 333).

1245. βλον: cp. Herond. iii. 39 γρηὺν γυναῖκα κῶρφανήν βλου κείρεις, 56, vii. 34.

1246. Κλειταγόρα is quite unknown, and it is a mere assumption to call her a poetess (as OKähler does on *Nub.* 684 following schol. *Lys.* 1237 ποιήτρια Λακωνική); cp. Cratin. 236 Κλειταγόρας ᾄδειν, ὅταν Ἀδμήτου μέλος αὐλῇ, a proverb of those 'qui temere omnia confundunt tanquam nos dicamus "symphoniaciis Paminae carmen praeceuntibus Sarastronis carmen canere"' (Kock). As the scholiast on line 1245 says, Κλειταγόρας ᾄδειν means μέλος λέγειν τὸ εἰς αὐτήν: cp. *Lys.* 1237. The point here turns upon the πτωχαλαξονεία of Aeschines. His ruling passion is strong even in his scolia (cp. line 325 n.). The scolion seems to have been written in honour of the Thessalians who assisted the Athenians to expel their tyrants. As it has not been preserved entire, it is impossible to grasp Aristophanes's point here, beyond the fact that there is a hit at an embassy to Thessaly, such as is mentioned in line 1271.

1248. διεκόμπασας, 'you and I had a match at drawing the long bow.' Cp. line 1499 n.

1251. Κροῖσε: the name of a Macedonian or Lydian slave (vWilam. *Arist. u. Athen* ii. p. 175 n.). Χρυσός is not known as a name at all.

συσκεύαζε: *Ach.* 1096, Pherecr. 52 συσκευασάμενος δείπνον εἰς τὸ σπυρίδιον ἐβάδιζεν ὡς πρὸς Ὠφέλην. Such ἔρανοι were of two kinds: (1) δεῖπνα ἀπὸ συμβολῶν, where each guest paid a money contribution, Ter. *Eun.* 539 *heri aliquot adulescentuli coïmus in Piraeo*, | *in hunc diem ut de symbolis essemus*, a custom as old as Hesiod *OD.* 722 μηδὲ πολυξέλινου δαιτὸς δυσπέμφελος εἶναι | ἐκ κοινοῦ, πλείστη δὲ χάρις δαπάνη τ' ὀλιγίστη. (2) δεῖπνα ἀπὸ σπυρίδος 'picnics,' each guest bringing his own provisions, Xen. *Mem.* iii. 14. 1 ὁπότε δὲ τῶν ξυνιόντων ἐπὶ τὸ δείπνον οἱ μὲν μικρὸν ὄψον, οἱ δὲ πολὺ φέροιεν, ἐκέλευεν ὁ Σωκράτης τὸν παῖδα τὸ μικρὸν ἢ εἰς τὸ κοινὸν τιθέναι ἢ διανέμειν ἐκάστῳ τὸ μέρος (Beck.-Göll. *Charik.* ii. p. 296). Such a feast is called συναγῶγιμον Alexis 251.

1252. μεθύωμεν: see Crit. App.

διὰ χρόνου: a pathetic use, 'for auld langsyne' (literally 'after a long interval,' χρόνου having the same meaning as διὰ πολλοῦ χρόνου line 1476, *Plut.* 1045).

μή, μηδαμῶς: the repetition is generally pathetic; *Pax* 385, *Eccl.* 869, Soph. *OC.* 210 μὴ μὴ μὴ μ' ἀνέρη τίς εἰμι.

1253. 'The road to ruin' is well described by Epicharmus

(Athen. ii. 36 C D) ἐκ μὲν θυσίας θοίνα, . . | ἐκ δὲ θοίνας πόσις ἐγένετο . . | ἐκ δὲ πόσιος μῶκος, ἐκ δὲ μῶκου δ' ἐγένεθ' ὑανία, | ἐκ δ' ὑανίας δίκαι <τάχ', ἐκ δίκας δὲ καταδίκαι, > | ἐκ δὲ καταδίκας πέδαι τε καὶ σφαλὸς καὶ ζαμία. There is a similar warning to drinkers in Eubulus 94 τρεῖς γὰρ μόνους κρατῆρας ἐγκεράννυμαι | τοῖς εὖ φρονούσι· τὸν μὲν ὑγιείας ἔνα, | ὃν πρῶτον ἐκπίνουσι· τὸν δὲ δεύτερον | ἔρωτος ἡδονῆς τε· τὸν τρίτον δ' ὕπνου, | ὃν ἐκπίνοντες οἱ σοφοὶ κεκλημένοι | οἴκαδε βαδίζουσ'· ὁ δὲ τέταρτος οὐκέτι | ἡμέτερός ἐστ' ἀλλ' ὕβρεος· ὁ δὲ πέμπτος βοῆς· | ἔκτος δὲ κώμων· ἑβδομος δ' ὑπωπίων· | ὁ δ' ὀγδοὸς κλητῆρος· ὁ δ' ἑνατος χολῆς· | δέκατος δὲ μανίας ὥστε καὶ βάλλειν ποεῖ. | πολὺς γὰρ εἰς ἓν μικρὸν ἀγγεῖον χυθεὶς | ὑποσκελίζει ῥᾶστα τοὺς πεπωκότας.

ἀπὸ οἴνου: of cause; *Av.* 485, 489.

1254. πατάξαι καὶ βαλεῖν: a stock phrase; cp. line 1422. The parts of the verb 'to beat and strike' found in Aristophanes are (1) *verbero* = τύπτω, τυπτήσω (*Nub.* 1444, *Plut.* 21), ἐτυπτον: the aor. and perf. are not found. *varuilo* = τύπτομαι, πληγὰς ἔχω, ἐτυπτόμην, πληγὰς λήψομαι (*Pax* 493), πληγὰς ἔλαβον (*Ran.* 673, 747, *Eccl.* 324). (2) *ferio* = τύπτω, πατάξω, ἐπάταξα. *ferior* = τύπτομαι, ἐπλήγην, πέπληγμαι. παίω generally = *ferio* (except in *Ran.* 1094); so ἐπαισα (*Nub.* 549). It is most common in the imperat. (12 times), which is generally used in an excited passage (*Ruth. NP.* pp. 258-64).

1255. ἐκ κραιπάλης, 'when one's headache is over'; *Ach.* 277, *Plut.* 298, *Alexis* 286 ἐχθὲς ὑπέπινες, εἴτα νυνὶ κραιπαλῆς, cp. *Ran.* 217 κραιπαλόκωμοι = 'those who celebrated the Χύτροι.'

1256. καλοῖς τε κάγαθοῖς, 'not so, if you are with thorough gentlemen; for they either intercede for you with the victim, or you tell him an amusing anecdote from Aesop, or imported from Sybaris.'

The Συβαριτικοὶ λόγοι were short ἐπιφθέγματα: cp. schol. *Av.* 471 εἰσὶ δὲ τινες οἱ τοὺς βραχεῖς καὶ συντόμους λέγουσι Συβαριτίδας, καθάπερ Μνησίμαχος ἐν Φαρμακοπώλῃ. They were sharply differentiated from Aesop's 'Thierfabeln': schol. l.c. τῶν δὲ μύθων οἱ μὲν περὶ ἀλόγων ζώων εἰσὶν Αἰσωπικοὶ οἱ δὲ περὶ ἀνθρώπων Συβαριτικοί. They seem to have been witty sketches without a moral, or witty dialogues in which (line 1400) a citizen of Sybaris or his wife played the chief part, the deuteragonist being an ἐχῆνος or something of the sort (cp. OKeller 'über die Geschichte d. griech. Fabel' *Fleck. Ann.* Suppl. B iv. pp. 317, 360). On the 3rd foot see *Introd.* p. xxxiv, n. 1.

1260. γέλων: a true Attic form (Moeris), *Ran.* 45, *Ecc.* 379, 1156, but γέλωτα *Nub.* 1035, *Vesp.* 57, *Av.* 732, *Thesm.* 942, *Frg.* 528. There is no passage to prove that the final syllable of the acc. of γέλως is long. The Aeolians and Homer used γέλος, γέλον (as ἔρος, ἔρον), but in Homer it is generally corrupted in the MSS. to -ων. vWilamowitz (*Herakl.* ii. p. 108) restores γέλον to Tragedy and Comedy, but see Kühner-Blass *Gram.* i. p. 516.

1260-1 bear a strong resemblance to *Hor. Sat.* ii. 1. 86 *solventur risu tabulae, tu missus abibis*, but in that passage it is the culprit that departs. ἀφείς: schol. V ὁ παθὼν δηλονότι.

1262. τῶν: cp. line 199.

1263. ἀποτέσω = εἶπερ μέλλω 'if I am to pay nothing'; *Nub.* 443 εἶπερ τὰ χρέα διαφευξοῦμαι, *Ran.* 13 τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν, | εἶπερ πώσω μηδέν ὦνπερ Φρύνιχος | εἴωθε ποιεῖν; cp. line 190 n.

γε of R is not unusual after εἶπερ (*Nub.* 341, 696, 930, *Ach.* 307, 1228, *Av.* 1359, *Lys.* 992), but it is unsuitable here, cp. line 1153 n.

1264. μηδέν: a stereotyped phrase, 'sharp's the word'; *Plant. MG.* 227 *res subitariast*, *Eq.* 724 ἰδού, βάδιζε· μηδέν ἡμᾶς ἰσχύτω, *Eur. IA.* 661 καὶ νῦν γέ μ' ἴσχει δὴ τι μὴ στέλλειν στρατόν. ἴσχειν and its compounds are rare in the Comic poets, cp. *Pax* 949, *Lys.* 505, *Nub.* 983, *Ach.* 127, *Vesp.* 105, *Plut.* 1096.

1450. Cp. *Ach.* 1008.

1451. οἶ, 'for the change he has made from his arid ways and life.' For μετέστη cp. line 748 n.

1452. ξηρῶν is like *Cic. Quinct.* 30 *vita horrida atque arida*, cp. *Plant. Aul.* 289 *pumex non aequat aridus atque hic est senex*. Hirschig's σκληρῶν is supported by *Pax* 350 τοὺς τρόπους . . σκληρόν, but it is not necessary.

1453. ἀντιμαθών = 'but he has now learned in a different school, and great will be the revolution to luxury and a delicate life.' ἀντιμανθάνειν does not occur elsewhere, but it is a suitable verb to express the fact that the stern harsh life of the dicast will find its counterpoise in his present extravagance. Blaydes's ἄρτι seems impossible with νῦν.

1454. ἡ μέγα, which has often been amended away, is defended by *Av.* 162, *Lys.* 1031.

μέταπεσεῖται; cp. *Av.* 627 ὦ φίλτατ' ἐμοὶ πολὺ πρεσβυτῶν

ἐξ ἐχθίστου μεταπίπτων, *Lycurg. Leocrat.* 60 ἀνθρώπων ζῶντι ἐλπίς ἐκ τοῦ κακῶς πράξαι μεταπεσεῖν.

1455. **τρυφῶν**: this use of the partic. is common in Thucydides, e.g. i. 36. 1 τὸ μὲν δεδιὸς αὐτοῦ, 142. 8 τῷ μὴ μελετῶντι, iii. 43. 4 ἐν τῷ τοιῷδε ἀξιοῦντι, and Sophocles, e.g. *OC.* 1220 ἐς πλεόν τοῦ θέλοντος (?), *Trach.* 196 τὸ γὰρ ποθοῦν (?), *Philoct.* 675 τὸ νοσοῦν.

1457. **ἀποστήναι**, 't is a hard task to break from the nature that is ours.' *Hor. Epist.* i. 10. 24 *naturam expellas furca, tamen usque recurret.*

Cp. *Soph. Philoct.* 865 μηδ' ἀφεστάναι φρενῶν.

1458. **φύσεος**: cp. line 1282, *Nub.* 1075 (Bent. em.), *Theopomp. Com.* 32. 3 ἀρ' εἰ κάτοπτρον φύσεος ἦν πλεόν δοθῆς; (*in vino veritas*). ὕβρεος *Thesm.* 465 (Mein. em.), *Plut.* 1044 (Bent. em.) (in an iambic trimeter). Euripides has ὄφεος three times in trimeters, and κόνεος once (*Cycl.* 641): πόλεος three times. Sophocles has πόλεος once (*Ant.* 162), Aeschylus twice (*Sept.* 204, *Suppl.* 347). See further Kühner-Blass *Gram.* i. p. 442, Speck *de Epic. etc. form. ap. Com. usu* p. 35, and vBamberg *Exerc. crit. in Aristoph. Plut. novae* p. 9 n. 2.

ἔχοι: in such general maxims the opt. is normal; cp. *Soph. Trach.* 92 καὶ γὰρ ὑστέρω τό γ' εὔ | πράσσειν, ἐπεὶ πύθοιτο, κέρδος ἐμπολᾶ, *Ant.* 666 ἀλλ' ὃν πόλις στήσειε τοῦδε χρὴ κλύειν, *OT.* 315, 979.

ἀεί suits *τις*: 'in each case'; cp. οἱ ἀεὶ ἄρχοντες κτλ.

1459. 'Yet many have suffered this transformation. Communing with others' ideas they have gradually learned to alter their ways.'

1462. **παρά**: cp. line 1049 n., *Av.* 1278, *Lys.* 854, *Ecccl.* 485, 582 (= 'iudicio'). 'With us and all good people' (Rogers).

1467. **ἀγανῶ**, 'so full of sweetness and light' 'so debonair'; cp. *Lys.* 886, *Ibycus* 5. 3 ἀγανοβλεφαρὸς Πειθῶ.

1468. **οὐδὲ τρόποις**, 'I never was so enamoured, so enraptured about any one's manners.' For **ἐπεμάνην** cp. line 744, and for **ἐξεχύθη** cp. *Pind. I.* i. 4 Δᾶλος ἐν ᾧ κέχυνται, *Lycophronid.* (Bergk *PLG.* iii p. 634. 2, 3) ἐπεὶ μοι νόος ἄλλα κέχυται | ἐπὶ τὰν Χάρισιν φίλαν παῖδα καὶ καλάν.

1473. **πράγμασι**, 'to adorn his father with more seemly pursuits'; *Nub.* 515 νεωτέροις τὴν φύσιν αὐτοῦ πράγμασιν χρωτίζεται.

1292. 'O tortoises, happy are you to have such skins,

and thrice happy for the case upon your sides: how well and shrewdly you have got your backs roofed in with tiling, so as to keep out the rain of blows. But I am killed outright, and my back is beaten black and blue with a stick.' A literal fulfilment of the threat in 428 *εἰ δὲ μή, φημ' ἐγὼ | τὰς χελώνας μακαριεῖν σε τοῦ δέρματος*. The slaves have not gained much by their master's conversion. Plaut. *Rud.* 523 seq. may be a reminiscence, viz. 'o scirpe, scirpe, laudo fortunas tuas | qui semper servas gloriam aritudinis. *ἰώ* has two meanings: (1) a call, as here; (2) a cry of pain (line 749).

1294. *νουβυστικῶς*, 'stuffed with sense'; *Eccl.* 441 *γυναικα δ' εἶναι! πρᾶγμ' ἔφη νουβυστικόν*. Cp. Herond. vi. 16 *φθείρεσθε, νώβυστρ', ὦτα μούνον καὶ γλάσσαι, | τὰ δ' ἄλλ' ἐορτή*, where the suffix seems to have an active sense, 'you that stupefy one's wits' (see Crusius *Unters.* p. 117).

1295. *στέγειν*: generally used of keeping out water, but cp. Thuc. iv. 34 *οὔτε γὰρ οἱ πῖλοι ἔστεγον τὰ τοξεύματα*, Aesch. *Sept.* 202, 220.

1296. *στιζόμενος* = *ποικίλος*: Herond. iii. 89 *ὑδρης ποικιλώτερος πολλῶ*. So Hesych. *κατάστικτον · ποικίλον*. *στίζειν* originally meant 'to tattoo' with *ραφίδες*, which was done by a *στίκτης*, cp. Herond. v. 65 *Κόσιν τε μοι κέλευσον ἐλθεῖν τὸν στίκτην, | ἔχοντα ραφίδας καὶ μέλαν· μῆ δεῖ σε | ὁδῶ* ['once for all'] *γενέσθαι ποικίλον*, *Frsg.* 64 *Σαμίων ὁ δῆμός ἐστιν· ὡς πολυγράμματος 'litteratus'*, Eupol. 259 *ἐγὼ δέ γε στίξω σε βελόναισιν τρισίν*, Plaut. *Epid.* 624 *quem Apelles atque Zeuxis duo pingent pigmentis ulmeis*, *Pseul.* 230 *poeniceo corio*, 546 *stilis me totum usque ulmeis conscribito*, *Poen.* 26 *varientur virgīs et loris domi*.

1297. The language shows that there is a Tragic parody here—probably of Euripides, cp. *Andr.* 56 *δέσποινα, ἐγὼ τοι τοῦνομ' οὐ φεύγω τόδε | καλεῖν σε*, 64 *ὦ φιλτάτη σύνδουλε, σύνδουλος γὰρ εἶ | τῇ πρόσθ' ἀνάσσει τῇδε*, *Hel.* 1193. The similar line *Thesm.* 582 *τί δ' ἐστιν, ὦ παῖ, παῖδα γὰρ σ' εἰκὸς καλεῖν | ἕως ἂν οὕτως τὰς γνώθους ψιλὰς ἔχῃς* shows that only the first six words belong to the original. Gompertz writes the rest of the original thus: *παῖδα γάρ, κἂν ἦ γέρον, | καλεῖν δίκαιον, ὅστις ἂν <μῶρος φανῇ>*, Nauck *FTG.* p. 852. Line 1298 implies that Aristophanes thinks that a *παῖς* receives his name ἀπὸ τοῦ *παῖεσθαι* in harmony with the principle *ὁ μὴ δαρεῖς ἄνθρωπος οὐ παιδεύεται*: cp. line 1307 n.

1299. 'I say, didn't the old man turn out to be a most outrageous nuisance?'

γάρ is idiomatic in a question of indignation; cp. line 1159 n. For γὰρ . . ἄρα cp. *Pax* 22, 566. For ἀτηρότατον κακόν cp. Eur. *Andr.* 353 εἰ γυναῖκές ἐσμεν ἀτηρόν κακόν.

1300. παροινικότατος, 'the greatest ruffler of them all'; *Ach.* 981, *Ecc.* 143 παροινεῖν. vanLeeuwen quotes Xen. *Symp.* 6. 2 τὸ παρ' οἶνον λυπεῖν τοὺς συνόντας τοῦτο κρίνω παροινίαν.

1301. παρῆν is not an instance of the Schema Pindaricum, but a survival. The original form was -e-s-nt, Boeot. παρεῖαν. ἦσαν does not occur in Hesiod, Pindar, Theocritus, and the two examples in Homer (*Il.* iii. 15, *Od.* i. 27) are probably a late re-writing. In Hesiod *Theog.* 146 the true reading is ἦν ἐπὶ Φέργοις. There are 14 examples of the plur. ἦν, viz. Hesiod *Theog.* 321, 825, Simon. 165 (225), inscription of 475 B.C. on a Hermes, Aeschin. *Ctes.* 185, Soph. *Trach.* 520, Eur. *Ion* 1146, Epich. 30, 31, 38, 49, 52, 82, Aristoph. *Lys.* 1260, of which the last seven are Doric (see Haydon *AJP.* xi. p. 183). It is also found in an inscription in Dittenb. *Syll.* 207. 5 (i. p. 315) καθὼς ἦν λελυτρωμένοι. The supposed instance of the Schema Pindaricum *Vesp.* 58 must disappear, as the subject is τὸ δρᾶμα, not δούλω, which is the complement. So ἐστὶ is followed by plur. complements in Plato *Rep.* v. 463 A, *Euthyd.* 302 c, *Gorg.* 500 D. In Thuc. iii. 36 προσξυνεβάλετο there is a change from τό with the infin. to the more convenient construction with the partic., cp. *occisus Caesar*, Thuc. ii. 3 ἀμάξας καθίστασαν ἔν' ἀντὶ τείχους ἦ (sc. ὁ φραγμός), iv. 26 αἴτιον ἦν οἱ Λακεδαιμόνιοι προειπόντες (Haydon). All the instances of πάρα (*Ach.* 862, 1091, Eur. *Med.* 441 seq., Aesch. *Eum.* 31), must be disallowed, as it is a plur. like ἐνι in Hom. *Od.* xxi. 288; and Eur. *Hipp.* 1255 κέκρανται, Pind. *P.* ix. 33 κεχείμανται, Xen. *de re eq.* 5. 5 κέκλινται τρίχες, Dem. 613. 26, 754. 4 κέκρινται may be plur. on the analogy of λέλυνται. Hom. *ad Cer.* 280 κομαὶ κατενῆνοθεν (Ruhnken reads κομή) is a wrong form on the analogy of ἀνεθεν κτλ. Aesch. *Pers.* 50 στεῦται is not certain, as most MSS. give στεῦνται. There are 8 examples in Pindar which have been examined by Gildersleeve (see his note on *O.* xi. 6) and been explained away, except *P.* iv. 57 ἦ ρὰ Μηδείας ἐπέων στίχες, which is hopeless.

There are some instances with γίγνεται, viz. in Plato *Rep.* 363 A, *Symp.* 188 B καὶ γὰρ πάχναι καὶ χάλασαι καὶ ἐρυσίβαι ἐκ πλεονεξίας καὶ ἀκοσμίας περὶ ἄλλα τῶν τοιούτων γίγνεται ἐρωτικῶν. Sauppe ejects the verb, but it may be a very natural slip, as the subjects are many and the verb comes at a distance (Haydon). In the well-known δέδοκται τλήμονες φυγαί (Eur. *Bacch.* 1350), the real subject is τὸ ἐμὲ φεύγειν, and in *Hel.* 1358

μέγα τοι δύναται κτλ. there is an afterthought, the original subject being χλόα.

A similar explanation (viz. that they are a survival) has been given of the many apparent instances of this Schema in Shakespeare, e.g. 'The great man down, you mark his favourites flies; The poor advanced makes friends of enemies' (*Hamlet* III. ii. 214). This may be a survival of the northern Early English plur. in -es (Abbott *Shak. Gram.* § 235).

Ἰππυλλος: cp. *Ἀρίστυλλος* *Frg.* 538, *Ἰπυλλος* *Trag. adesp.* 590, and Kühner-Blass *Gram.* ii. p. 280. There is much ingenuity in Müller-Strübing's view that the name of Thucydides, the possible Hipparchides of *Ach.* 603 (cp. line 288 n.), is concealed in Hippyllus, which is a hypocoristic shortening of Hipparchides. Thucydides being in the shadow of a state-prosecution, was, naturally, to be found in the house of Antiphon, the great orator. Müller-Strübing explains thus the terms in which Thucydides speaks of Antiphon in viii. 68. Personal obligation biassed the historian's judgment of his friend's character. It is indeed a strange coincidence that the names Antiphon and Phrynichus should be so coupled here, if there is no political allusion, but unfortunately there were other Antiphons and other Phrynichuses at Athens¹: Antiphon may have been the pauper of line 1270, or the Antiphon attacked in Cratinus's *Πυτίνη* (cp. Kock on Cratin. 201), or perhaps the three were identical (see Gilbert *Beiträge* pp. 308-9) and Phrynichus may have been the well-known tragic actor, who had lately won applause for his acting in the *Cyclops* of Euripides (vanL.). Lysistratus is known to have been a demagogue and a buffoon (line 787 n.).

Müller-Strübing thinks furthermore that the two gatherings (lines 1250, 1301) had a political import, the one being a meeting of 'the conservative-democratic party under Cleon, and the other of the old high-and-dry Conservatives under Antiphon. They had met to discuss the prospects of the election of the *ταμίης τῆς κοινῆς προσόδου*, which was to take place in six months.' This too-ingenious suggestion is put out of court by the fact that this office was not known in praec-Eucleidean times (see line 242 n.).

Αύκων: the father of Autolycus: he accused Socrates (Plato *Apol.* 24 A) *ὑπὲρ τῶν ῥητόρων*. This fact makes it probable that the Antiphon here mentioned was the *ῥήτωρ*.

¹ AEHaigh (*Tragic Drama* p. 43 n. 7) mentions six, viz. (1) the son of Polyphradmon, *ὁ πᾶν*, (2) the son of Melanthias, a Tragic poet, (3) the Comic poet, (4) the general, (5) the actor, (6) the dancer.

1302. οἱ περί: viz. Phrynichus and his coterie were there; cp. Hom. *Il.* iii. 146 οἱ ἀμφὶ Πρίαμον καὶ Πάνθοον. According to Müller-Strübing's view οἱ περί Φρύνιχον would be, like Thuc. viii. 65 οἱ ἀμφὶ Πείσανδρον, an oligarchical ἐταιρεία, and so Phrynichus's party is designated Arist. *Pol.* 1305 b 27, cp. Gilbert *Beiträge* p. 308. Blass *Bereitsamkeit* i. p. 83 disbelieves in the identity.

Φρύνιχον: schol. V ὁ δὲ Σύμμαχος, <φησιν>, εὐλογώτατον ἂν εἴη τὸν τραγικὸν ὑποκριτὴν Φρύνιχον. He was called by Andocides (*de myst.* 47) ὁ ὀρχησάμενος, cp. line 1490 n., but AEHaigh (*Tragic Drama* p. 43 n. 7) thinks the latter was a different person. For Phrynichus the oligarch see Gilbert *Beiträge* p. 297.

1303. ὑβριστότατος: from a rare adj. ὕβριστος Plato *Com.* 98, *Pherecr.* 162 ὕβριστον ἔργον καὶ κόβαλον εἰργάσω, Xen. *Anab.* v. 8. 3 τῶν ὄνων ὑβριστότερος εἶναι. ὕβριστής is more common; Eur. *Suppl.* 728 ὑβριστὴν λαόν, *Bacch.* 743, cp. Kühner-Blass *Gram.* i. pp. 563-4. For its sense here, 'lascivus,' cp. *Nub.* 1068. It is properly used of asses, as here; cp. Herod. iv. 129.

1306. εὐωχήμενον, 'like an ass that had been regaled on parched barley.' εὐωχήμενον is a humorously grand word of an ass; but there is a reference to line 341 ἀλλά μ' εὐωχεῖν ἔτοιμος κτλ. The diminutive ὀνίδιον does not mean a 'little donkey,' but is hypocoristic. Aristophanes often speaks so of domestic animals, e.g. *Ach.* 542 κυνίδιον, *Ran.* 1360 κυνίσκη, *Ach.* 806 χοιρίδιον, 1036 βοῖδιον, *Av.* 585 βοῖδάριον, *Thesm.* 237 δελφάκιον, *Plut.* 293 προβάτιον, *Philem.* 85 ὄνάριον, *Antiphan.* 20 αἰγίδιον (*Lottich de serm. vulg.* p. 6). Elsewhere (except Plato *Rep.* i. 352 B εὐωχοῦ τοῦ λόγου) εὐωχεῖσθαι takes the dat. but analogy is in favour of the gen., Hom. *Od.* iv. 134 νήματος ἀσκητοῖο βεβυσμένον, Herond. iv. 15 νενημένην χοῖρον | πολλῆς φορίνης ('fat'). Dindorf's emendation ηὐωχήμενον seems to be mistaken, as such verbs do not augment the diphthong when a vowel succeeds (*Ruth. NP.* p. 245). The only exception in Comedy is *Frg.* 613 ηὐαινόμεν: see the exhaustive treatment of this question in Kühner-Blass *Gram.* ii. pp. 10-1.

1307. The reading of B, which is generally accepted, is doubly wrong: (1) καὶ . . δῆ is exceedingly rare in Aristophanes, occurring but twice, viz. *Ach.* 988 καὶ μεγάλα δῆ (where δῆ may strengthen the adj.) and *Ran.* 888 καὶ σὺ δῆ (where δῆ emphasises σὺ). In fact, as Schmid points out (*Att.* ii. p. 339), this conjunction of particles was not very congenial to the

earliest Attic writers, e.g. it occurs but once in Thuc. (ii. 41. 4); (2) the synizesis νεα- is unknown to Comedy, except in the ode of the Parabasis lines 1067-9, which is a parody.

νεανικῶς: so ἡβη is used of 'wantonness' in Aesch. *Suppl.* 81 ἡβη μὴ τέλος ἐνδόντες ἔχειν παρ' αἴσαν, cp. Eur. *Or.* 696 ἡβη δῆμος εἰς ὀργὴν πεσών. In Demosthenes's *Meidias* we hear of the νεανειύματα of Meidias who was 50 years old.

παῖ παῖ: a reference to the supposed etymology of παῖς, cp. line 1297 n. There seems to have been something irritating in this address; cp. Epier. 5 τί γὰρ | ἔχθιον ἢ "παῖ παῖ" καλεῖσθαι παρὰ πότον, | καὶ ταῦτ' ἀγενεῖω μεираκυλλίῳ τινί;

1308. ἦκασεν: τὸ εἴκασμά ἐστι σκῶμμα καθ' ὁμοιότητα (*Rhet.* viii. 789. 10 Blaydes). Such similes were called αἰνιγμοί, *Ran.* 61 ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ 'in parables,' *Pax* 47, *Av.* 970.

1309. Φρυγί, 'a Phrygian that has come in for a fortune'; such men were called γενναῖοι ἐκ βαλλαντίου. A passage from Lucian *Quom. hist. conscrib.* 20, which has escaped Kock, proves the truth of his emendation Φρυγί, viz. εἰκόασιν οἰκέτη νεοπλούτῳ, ἄρτι κληρονομήσαντι τοῦ δεσπότου, ὃς οὔτε τὴν ἐσθῆτα οἶδεν ὡς χρὴ περιβάλλεσθαι, οὔτε δειπνῆσαι κατὰ νόμον. The last clause clearly refers to the present passage. Kock's passage from Cratin. 208, quoted on line 1187, is not so striking.

The comparison with τρυγί is not in itself inapt (cp. Antiphan. 240 σφόδρ' ἐστὶν ἡμῶν ὁ βίος οἴνῳ προσφερέης· | ὅταν ᾗ τὸ λοιπὸν μικρόν, ὅξος γίνεται. | πρὸς γὰρ τὸ γῆρας ὥσπερ ἐργαστήριον | ἅπαντα τὰνθρώπεια προσφοιτᾷ κακά, Alex. 45 ὁμοιότατος ἄνθρωπος οἴνῳ τὴν φύσιν | τρόπον τιν' ἐστί· τὸν γὰρ οἶνον τὸν νέον | πολλή 'στ' ἀνάγκη καὶ τὸν ἄνδρ' ἀποξέσαι | πρῶτιστον ἀφυβρίσαι τ', ἀπανθήσαντα δὲ | σκληρόν γενέσθαι), but the epithet νεοπλούτῳ cannot be justified. The text was corrupted before Didymus, as he says ἀδιανόητα σκώπτει (schol.).

1310. κλητῆρι, 'a brayer that has scampered off into the bran.' For κλητῆρι cp. line 189 n. It is impossible to be certain that ἄχυρον is wrong, as the proverb is ὄνος εἰς ἄχυρα καὶ χνοῦν *Fr.* 76, cp. Philem. 188 ὄνος βαδίσεις εἰς ἄχυρα τραγημάτων: and *Append. Prov.* i. 71 γέροντες εἰς ἄχυρον ἀποδεδρακότες and *Com. adesp.* 783 support the reading of the best codd. After all, ἄχυρον is not stranger than αἱ ἀστράγαλαι Herond. iii. 7, δορκαλίδες ib. 19, φαρμακός in Hipponax 5. 2, and σκυτάλιον Nicoph. 2. Dindorf's ἄχυρμόν, which I have adopted with most editors, seems to be of his own coinage.

A proverb similar to 'an ass in clover' is ξυρὸς εἰς ἀκόνην πρὸς τοὺς ὦν βούλονται τυγχάνοντας (Diogen. vi. 91).

1312. τὰ θρῖα, 'a locust that had shed the fig-leaves of its thread-bare cloak.' I am not sure that schol. **R** throws much light upon this comparison, viz. ἐπεὶ ἐνίοτε οἱ πάρνοπες ὥσπερ φύλλα ποικίλλουσιν ('change their colour'). Perhaps he means that Philocleon is like a withered old locust that has shed its faded wings from age: τοῦ τρίβωνος being added παρ' ὑπόνοιαν. The pointlessness of a comparison or a remark may constitute its humour, as in 1 *Henry IV* i. ii. 48 'And is not a buff jerkin a most sweet robe of durance?' seqq. Such a 'game of vapours,' as Ben Jonson called it, is less uncommon in Aristophanes than is generally thought, cp. lines 1172 n., 1432 n., 1509 n. The comparison of a γέρων with a locust is apt enough, as Tithonus, according to the fable, was translated into a πάρνοψ.

1313. Σθενέλω, 'Sthenelus shorn of his goods and chattels.' Sthenelus was an insipid Tragic poet, whose verses required seasoning to make them palatable, *Frg.* 151 A. καὶ πῶς ἐγὼ Σθενέλου φάγοιμ' ἂν ῥήματα; | B. εἰς ὄξος ἐμβαπτόμενος ἢ ξηροὺς ἄλας. His intellect was so sterile that when he wished for a strong phrase he had to steal it. Plato Com. 67 ὅταν δέωμαι γωνιαίου ῥήματος, | τούτῳ παρισούμαι [Kock] καὶ μοχλεύω τὰς πέτρας. So he was satirised by Plato Com. 70 ὡς τὰλλότρια ἔπη σφετεριζόμενος. Bad as he was, he had admirers: ib. 128 ἄψαι μόνον σὺ κὰν ἄκρῳ τοῦ Μορσίμου | καὶ ξυμπατήσω τὸν Σθένελον αὐτίκα μάλα 'lay a tip of your finger on Morsimus [who was so bad a poet that to copy out his verses was thought equal to parricide, *Ran.* 151] and I will trample on your Sthenelus' (Cobet *Obs. Crit.* p. 184). According to schol. **R** διὰ πενίαν τὴν τραγικὴν ἀπέδοτο σκευὴν κακῶς πράττων ἐν τῇ τέχνῃ. 'He is mentioned by Aristotle as a writer who discarded the bombast of Tragic style, and composed in the language of ordinary life, without elevation or ornament' (*Poet.* 22. See AEHaigh *Tragic Drama* p. 418, Nauck *FTG.* p. 762). For a subst. with an epithet without the artic. cp. line 1414, *Nub.* 351, 1377, *Ach.* 220, 1082, *Plut.* 772. So even with names of countries *Av.* 409, Eubulus 11. 5 (Kock *Rh. Mus.* xxxvii. p. 136).

διακεκαρμένω: Eur. *Hec.* 910 ἀπὸ δὲ στεφάναν κέκαρσαι πύργων.

1314. Sc. τὼ χεῖρε, *Eq.* 651, an usual ellipse in conversational style; cp. line 1161 n.

πλήν γε: γε implies an afterthought; cp. line 857 n.

1315. διεμύλλαιεν, 'made a wry face, a moue'; τὸ χεῖλος διέστρεφεν schol. R, cp. μοιμυλλᾶν *Com. adesp.* 1080, μοιμυᾶν *Lys.* 126. This word has been traced back to Μύλλος, who acted the part of jester in the Dorian Comedy. When transplanted to Italian soil, he became Diasyrus (Ital.) or Dossennus (Osc.); cp. Zieliński *Quaest. Com.* p. 70. The name is familiar from the proverb Μύλλος πάντ' ἀκούων (= 'walls have ears') of one who pretended to be deaf (*Cratin.* 89). The various significations given to this word in Hesychius can be explained on the supposition that this character was represented as 'squint-eyed, bald, but with a στεφάνη τριχῶν (Hesychius), wry-lipped, and φαλλοφόρος.'

ὥς δὴ δεξιός: an ironical use of δὴ after ὥς that occurs (in Aristophanes) only here and in *Eq.* 693; 'in his own conceit picked and fine.' The best instances are *Eur. Bacch.* 224 πρόφασιν μὲν ὥς δὴ μαινάδας θυοσκόους, *Andr.* 235 ὥς δὴ σὺ σώφρων, τὰμὰ δ' οὐχὶ σώφρονα. This use must be distinguished from (2) *Soph. Trach.* 889 ὥς δὴ πλησία παραστάτις (= 'in fact'), (3) = ἤδη *Philoct.* 1065, *Trach.* 1192. δῆθεν is not found in Aristophanes at all.

1317. κομᾶς, 'why do you prune yourself, and pretend to be a fine gentleman, you who are a toady of any one who happens to be a success?' Cp. line 1069 n.

κομψός is generally ironical of 'nimia et adscititia venustas' (Ruhnken), cp. *Ran.* 967 Θηραμένης ὁ κομψός, *Nub.* 649 κομψὸν ἐν συνουσίᾳ, and *bellus* in *Mart.* iii. 63.

1318. κωμωδολοιχῶν: this verb and κολακεύειν are the only ways of translating 'to be a parasite of' at this time; so 'parasites' = κόλακες or οἱ περὶ τάγηνον καὶ μετ' ἄριστον φίλοι 'trencher-friends' (*Timon of Athens* III. vi. 106), cp. line 45 n. παράσιτος did not come into Attic until the days of the Αἰολοσίκων.

περί = *erga*; *Nub.* 994 περὶ τοὺς σαυτοῦ γονέας σκαιουργεῖν, *Plut.* 568 περὶ τὸν δῆμον καὶ τὴν πόλιν εἰς δίκαιοι (*Sobol. Praep.* p. 207).

1319. περιύβριζεν: a compound that recurs only in *Them.* 535, unless Elmsley's em. in *Ran.* 727 is correct.

ἐν μέρει, 'one after another,' = καθ' ἕκαστον: (2) in *Av.* 1228, and in *Lys.* 540 ἐν τῷ μέρει, *Ran.* 32, 497 = 'in your turn' 'umgekehrt.'

1320. ἀγροίκως: for the sense cp. *Com. adesp.* 227 ἄγροικός

εἰμι τὴν σκάφην σκάφην λέγων. In Aristotle's *Ethics* the opposite of the 'buffoon' is the ἄγροικος, the man incapable of a joke.

1321. ἀμαθέστατα: cp. line 1183 n.; 'telling in clownish fashion utterly pointless anecdotes' or 'relevant to nothing.'

1322. ἔπειτ' ἐπειδή: so *Nub.* 77 ἦν ἦν. No Greek (except Isocrates [Blass]) or Roman writer objected to such a clashing of similar sounds, *Dem.* 350. 6 οὗτος εἶπερ ὥσπερ ἐβουλήθη, *Av.* 1543, *Eg.* 113, 1374, *Ach.* 538, *Nub.* 393 τόνδ' ὄντα, 776 ἀν ἀντιδίκων (*OKähler Nub.* 77).

1324. καὶ δὴ = *ecce!* 'See, he is coming reeling-ripe'; cp. line 492 n., *Lys.* 65, 77, *Thesm.* 266, *Eccl.* 500. In line 1360 καὶ alone is found.

For ὁδὶ = 'hither' cp. *Cratin.* 71 ὁ σχινοκέφαλος Ζεὺς ὁδὶ | προσέρχεται τῷδεῖον ἐπὶ τοῦ κρανίου | ἔχων (of Pericles).

1325. πληγὰς λαβεῖν: the proper aor. pass. of τύπτειν (= *verberare*) in this sense, though ἐπλήγην occurs in *Eccl.* 642.

1326 seqq. This scene of wild buffoonery was suggested by *Eur. Cycl.* 203 seqq. ἀνεχε, πάρεχε· τί τάδε; τίς ἡ ῥαθυμία; | τί βακχιάζετ'; οὐχὶ Διόνυσος τάδε; κτλ. (*vanLeeuwen Mnem.* xvi. p. 421).

1326. ἀνεχε, πάρεχε, 'lift the torch high, hold it near.' *Schol. R* ἐκ Τρωάδων Εὐριπίδου οὗ Κασάνδρα φησὶν· "ἀνεχε, πάρεχε, φῶς φέρε· σέβω, φλέγω | λαμπάσι τὸδ' ἱερὸν" (line 308). But the *Troades* was produced not long before the *Aves* (*schol. Av.* 842), and ἀνεχε πάρεχε seems to have been the stereotyped Bacchic cry. Bakhuyzen (*de parod.* p. 64) quotes 'Heisa, Juchheisa! Dudeldumdei! Das geht ja hoch her. Bin auch dabei' (*Schiller Wallensteins Lager*). That πάρεχε = 'hand me the torch' is shown by *Eur. IA.* 732 ΚΑ. τίς ἀνασχήσει φλόγα; | ΑΓ. ἐγὼ παρέξω φῶς ὁ νυμφίοις πρέπει. *vanLeeuwen* and other editors refer to *Av.* 1720 ἀναγε δίεχε πάραγε πάρεχε, which is not parallel, as *Aristophanes* is there using military terms (see *Kock*).

1327. 'Some of you behind shall before long be howling.'

τις is idiomatic in a threat; *Lys.* 446 παύσω τιν' ὑμῶν τῆσδ' ἐγὼ τῆς ἐξόδου, *Nub.* 1491 κἀγὼ τιν' αὐτῶν τήμερον δοῦναι δίκην | ἐμοὶ ποήσω. 'Many a one'; *Ran.* 628 ἀγορεύω τινὶ | ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντα 'all whom it may concern.'

1329. μὴ ῥρήσεθε: *Ran.* 64 ἢ ῥέρα φράσω; *Lys.* 736

αὕτη 'τέρα, Soph. *Philoct.* 985 μὴ ἔρπης, *Trach.* 83. Cp. line 665 n.

1331. φρυκτοὺς σκευάσω, 'I'll fry you like whitebait with my torch'; cp. *1 Henry IV* v. iii. 60 'If he do not, if I come in his [way] willingly, let him make a carbonado of me,' *Lys.* 839 σὸν ἔργον ἤδη τοῦτον ὀπτᾶν καὶ τρέπειν (= *vorsare*), *Plant. Bacch.* 762 *vorsabo ego illum hodie si vivo probe: | tam frictum ego illum reddam quam frictum est cicer.* σκευάσω is the *vox propria* of preparing food, *Eq.* 53, 1104, *Strabo* 418 σκευάζειν ἐλλέβορον μετὰ φαρμάκου, and φρυκτοί = 'small fry' *Anaxandr.* 33.11, *Alex.* 155. 3. When one reads *Nub.* 541 seqq. οὐδὲ πρεσβύτης ὁ λέγων τᾶπη τῇ βακτηρίᾳ | τύπτει τὸν παρόντ', ἀφανίζων πονηρὰ σκώμματα, | οὐδ' εἰσῆξε δᾶδας ἔχουσ', οὐδ' ἰοῦ ἰοῦ βοᾶ, it is difficult not to exclaim *quis tulerit Gracchos!* In a similar passage *Lys.* 1218 μῶν ἐγὼ τῇ λαμπάδι | ὑμᾶς κατακαύσω; the copyist could not resist adding on the margin φορτικὸν τὸ χωρίον, a reflexion which now forms part of the text.

It may be said in defence of Aristophanes that in general such burlesque scenes occur only in the *episodical* parts of his Comedies (see *Introd.* p. xxii).

1332. 'I swear we'll all make you pay for this to-morrow, young as you are, for we'll come *en masse* to summon you.'

1333. καὶ σφόδρα: so in a very similar passage, *Nub.* 1492 καὶ σφόδρ' εἰς' ἀλαζόνες.

1334. ἄθροι: this word owes its aspirate to ἄπας (*Brugmann Comp. Gram.* iii. p. 421). The contracted form is proved (for trimeters) by *Aristoph. Frag.* 633 ἐστῶτας ὥσπερ τοὺς ὀρεωκόμους ἄθρους, and ἀθροίζειν (not ἀθροῖζειν). See *Kühner-Blass Gram.* i. p. 402, who, however, keep ἀθρόοι here.

1335. 'Summon indeed! old stick-in-the-mud! Don't you really know that the very name of law-suits makes me sick? This is what I like. Pitch the voting-urns. Away! shog off! where can I find a dicast?'

ἰὴ ἰεῦ: schol. ἐπίρρημα χλευαστικόν. Elsewhere ἰὴ ἰή are found *Ach.* 1206, *Paw* 195 (schol. καταφρονοῦντος), *Ran.* 1265, but *Dindorf* is certainly wrong in altering ἰεῦ as the termination is meant to represent a hiccough. Probably -εῦ should be pronounced, as in modern Greek, *ef* or *ev*.

καλούμενοι: possibly *Philocteleon* clips his words like *Silence* (*2 Henry IV* v. iii) in such a way as to suggest intoxication, but καλεῖσθαι may = προσκαλεῖσθαι (cp. line 1418, *An.* 1425, *Nub.* 1221). Indeed, when a word compounded with a prepos.

is repeated, the prepos. is generally omitted; cp. Eur. *Alc.* 409 ὑπάκουσον, ἄκουσον.

1336. ἀρχαῖα: a common charge at Athens; *Nub.* 821 ὅτι παιδάριον εἶ καὶ φρονεῖς ἀρχαϊκά, 915, 984 ἀρχαῖά γε καὶ Διπολιώδη καὶ τεττίγων ἀναμεστά, 1357, 1469, Plato *Legg.* vii. 797 D [ἡ μεγίστη ζημία] τὸ ψέγεσθαι τὴν ἀρχαιότητα ἐν ταῖς πόλεσιν. The joke here is similar to that in *Nub.* 821, the past generation accusing the present of being old-fashioned.

ὑμῶν: the gen. is strange, but probably right in an interjectional phrase; cp. 'Dummzeug von Euch' (Meineke).

1338. ἰαῖβοι: *Eq.* 891. There is no reason why the word should be suspected (as it is by Schinck *de interject. epiphon. usu* p. 11); cp. *Thesm.* 223 ἀτταταῖ ἰατταταῖ.

1339. τάδε, 'my present mode of life.' This vague use of τάδε is common in Euripides, viz. *Andr.* 168 οὐ γάρ ἐσθ' Ἑκτωρ τάδε 'we have not Hector here,' *Troad.* 99 οὐκέτι Τροία τάδε, Inscr. ap. Strabon. τὰδ' οὐχὶ Πελοπόννησος ἀλλ' Ἰωνία.

1340. See Crit. App.

1342. ἀνάβαινε here, and καταβατέον line 1514, answering each other, are the strongest evidence that can be produced from Tragedy or Comedy in favour of the view that there was a raised stage in the 5th century B.C. Nieiahr (*Quaest. Scen.* p. 28) translates ἀνάβαινε 'come nearer,' as ἀνάδος δεῦρο τὴν ἐτνήρυσιν in *Ach.* 245 means 'give me here the ladle,' and καταβατέον probably means 'in certamen descendendum,' but the view of the schol. R is not unnatural, viz. ἐπὶ τινος μετεώρου (perhaps a *lectus*) ὁ γέρων ἐφεστῶς προσκαλεῖται προσκοριζόμενος τὴν ἐταίραν. The other passages quoted in favour of a raised stage are of doubtful import: Eur. *HF.* 119 proves an ascent of a few steps outside at the εἴσοδος of the Chorus; *El.* 489, *Ion* 727-39 the ascent is at some distance, as it is not yet completed. The evidence of literature has been well analysed by Ernst Bodensteiner ('Szenische Fragen betr. das griech. Drama' *Fleck. Ann. Suppl.* B xix. p. 655. See also AMüller *Phil. Suppl.* B vi. pp. 17 seqq., Pickard *AJP.* xiv. pp. 292 seqq., Jebb *Class. Rev.* i. p. 298). Bodensteiner thinks that, whenever the actors are said to ascend, their entrance was through the πάροδοι of the Chorus, and that there were no ἄνω πάροδοι until there was a raised λογεῖον (in 330 B.C.). Eur. *Or.* 1251 seems to show that there were not two entrances, as the ἀμαξήρης τρίβος is the orchestra, the guarding of which makes the palace safe (see Dörpfeldt *d. gr. Theater* p. 281). As, however, Bodensteiner acknowledges that *Vesp.* 1342 proves that there was

a kind of terrace in front of the house which formed the background, he, practically, yields all that his more reasonable opponents ask.¹ The arguments against a raised stage are well urged by Dörpfeldt (*Berl. phil. Wochenschr.* April 12, 1890), and criticised by AEIHaigh *Class. Rev.* 1890 p. 247 and 1894 p. 176. I can now refer to Dörpfeldt's great work *d. gr. Theater* pp. 176 seqq., 341 seqq. EReisch (in Dörpfeldt p. 190) thinks that ἀνάβαινε here is used *sensu obsceno*.

χρυσομηλολόνηθιον, 'my little golden cockchafer.' χρυσομηλολόνηθιόν τί ἐστι κατὰ κάρθαρον ξανθόν, ὃ καὶ κατέχοντες οἱ παῖδες δεσμεύουσιν ἐκ τοῦ ποδὸς καὶ ἀφίασιν schol. R. Cp. *Romeo and Juliet* i. iii. 3 'What, lamb! what, lady-bird!'

1351. κακή, 'coy'; Philocleon's conduct contradicts the words of Antiphan. 239 οὐδεὶς τὰ πατρῶά πω γέρων κατεδήδοκεν | ἀλλ' οὐδὲ κατεμώρανε, οὐδ' ἐλύσατο | πορνίδιον, οὐδὲ θυροκοπῶν ὤφλεν δίκην. | οὕτω τὸ γήρας σωφρονοῦν οὐκ εὐτυχεῖ.

1352. ἐπειδάν is rare except in trimeters (Sobol. *Synt.* p. 123).

1353. μιμείται τοὺς νεανίσκους λέγοντας "ἐάν μου ὁ πατήρ ἀποθάνῃ, δώσω σοι πάντα" schol. R.

1354. νῦν δέ, 'but, as it is, I am not yet master of my inheritance.' In general κρατεῖν c. gen. = 'to be stronger than,' κρατεῖν c. acc. = 'to have in one's power' (vWilam. *Herakl.* ii. p. 58).

1355. νέος: καθὼς "ὁὶς παῖδες οἱ γέροντες" schol. R.

1356. ὑῖδιον is formed from ὑός, for which υῖός was originally an Ionic—and vulgar—form (Reinach *Épigr.* p. 270, cp. further Kühner-Blass *Gram.* i. p. 182).

1357. κυμινοπριστοκαρδαμογλύφον, 'cumin-splitting-cress-scraper'; cp. Arist. *Moral. Magna* i. 25 ἔστι τῆς ἀνελευθεριότητος εἶδη πλείω, οἷον κίμβικας τινὰς καλοῦμεν καὶ κυμινοπρίστας καὶ αἰσχροκερδεῖς καὶ μικρολόγους, Poseidip. 26. 12 κυμινοπρίστας πάντας ἢ λιμοὺς καλῶν. Theocr. x. 55 μὴ βλάβῃς τὴν χεῖρα καταπρίων τὸ κύμινον. Other words are κυμινοκίμβιξ, λιμοκίμβιξ (Eustath. 1828. 6) and ματιολοιχός (*Nub.* 451), cp. Plaut. *Truc.* 181 *parcipromus*.

There is an illustration of such meanness in Herond. vi. 5 seqq. ἀλλὰ τὰλφιδ' ἦν μετρέω | τὰ κρίμν' ἀμιθρεῖς, κῆ τοσοῦτ' ἀποστάζει, | τὴν ἡμέρην ὄλην σε τουθορύζουσαν | καὶ πρημονῶσαν οὐ φέρουσιν οἱ τοῖχοι. A similar phrase is φακὸν κόπτειν. The

¹ So too Dörpfeldt (*d. gr. Theater* p. 375) speaks of the actors standing upon 'etwaige Stufen der Skene.'

opposite proverb is ἐκ πίθῳ ἀντλεῖν (Crusius *Unters.* p. 81). These 'cuminsplitters' are nicknamed ἱξοί, ῥυποκόνδυλοι *Erg.* 718. I have no doubt that WGClark's view of *Ach.* 36 ἀλλ' αὐτὸς ἔφερε πάντα χῶ πρίων ἀπῆν is right, viz. 'there was no skinner of flints.' For the compound see Kühner-Blass *Gram.* ii. p. 320.

1358. 'So he's afraid that I should go to the bad.'

ταῦτ' οὖν, 'for this reason'; Aesch. *Pers.* 162 ταῦτα δὴ λιποῦς' ἱκάνω χρυσεοστόλμους δόμους, Eur. *Phoen.* 263 δ καὶ δέδοικα μὴ με δικτύων ἔσω | λαβόντες οὐκ ἐκφρῶς' ἀναίμακτον χροῖα, Aristoph. *Ecc.* 338 δ καὶ δέδοικα μὴ με δρᾶ νεώτερον—δ means 'wherefore' and is not anticipatory of the μὴ clause (as Shilleto takes it, *de FL.* 97).

περί μου: cp. Kühner-Blass *Gram.* i. p. 347.

1359. 'For, in truth, he has got no father but myself.'

ἀστείως· εἰώθασι γὰρ οἱ παῖδες λέγειν "υἱὸς γὰρ οὐδεὶς ἐστίν αὐτῷ πλὴν ἐμοῦ" schol. R. The humour recalls Gobbo (*Merchant of Venice* II. ii. 36) 'O heavens, this is my true-begotten father!'

1360. ὁδὶ δὲ καὐτός: *Ach.* 1189, *Av.* 1718, *Ecc.* 934.

1361. στήθι, 'stand where you are'; αὐτοῦ is never added to this word, cp. line 1150, and *Av.* 1200 (vBamberg).

1362. τωθάσω, 'chaff,' cp. Herond. vii. 103 τὴν γυναῖκα τωθάσει | κακοῖσι δέννοις. The fut. is τωθάσομαι, Plato *Hipp.* *May.* 290 A ἀλλὰ πάνυ με καὶ τωθάσεται.

1363. οἷς: cp. *Ran.* 909 οἷς τε τοὺς θεατὰς | ἐξηπάτα. οἷς is not known to Comedy, and is rare in Tragedy: cp. Soph. *Philoct.* 1007 οἷς μ' ὑπῆλθε (Porson for L οἰά μ'); *Aj.* 923 οἶος ὦν οἷος ἔχεις is an undoubted instance. In Apoll. Rhod. iv. 786 οἷος is the most probable reading.

πρὸ τῶν μυστηρίων, not 'before the Mysteries,' but 'before I was initiated'; *Eq.* 422 πρὸ χειλιδόνων 'before the coming of the swallow' (Sobol. *Praep.* p. 105). So ἀντί in line 1268 n.

Such bantering was common, cp. τοὺς γὰρ μέλλοντας μνεῖσθαι οἱ προλαβόντες ['those who had gone through it before' Rutherford] δεδλτρύονται schol. R.

1364. τυφεδανέ: *Nub.* 908 τυφογέρων, *Lys.* 335. Galen *Lex. Hipp.* explains τυφομανία as μικτὸν ἐκ φρενίτιδος καὶ ληθάργου πάθημα.

1365. νοσεῖς, 'you are mad, and you seem to long for a ripe—coffin.' παρ' ὑπόνοιαν for κόρης. ὠραίαις with σοροῦ means

'timely.' Eur. *Phoen.* 968 αὐτὸς δ', ἐν ὥραίῳ γὰρ ἵσταμαι βίου, | θνήσκειν ἕτοιμος: cp. Aristoph. *Plut.* 277 ἐν τῇ σορῶ νυνὶ λαχὼν τὸ γράμμα σου δικάζειν for a similar play. For νοσεῖν 'to be cracked' cp. Axionie. 3. 1 οὕτω γὰρ ἐπὶ τοῖς μέλεσι τοῖς Εὐριπίδου | ἄμφω νοσοῦσιν (so *morbosus in ares* Petron. 46), Nicolaus 1. 34 παρ' ἡλικίαν νοσεῖ, *Com. adesp.* 115. 1 ὁ πρῶτος εἰπὼν "μεταβολὴ πάντων γλυκύ," | οὐχ ὑγίαине.

Philocleon's ailment was that μεγίστη νόσος ἄνοια (Plato *Legg.* iii. 691 c).

σοροῦ: the receptacle for calcined bones was variously called λάρναξ, σορός, ἀμφιφορεῦς, cp. ABauer in Müller's *Handbuch* iv. 462 a.

1366. καταπροῖξει: cp. line 1396 n.

1367. 'How keen you are to taste a suit in pickle!'

ἐξ ὅξους: a complete reversal of their original positions. The father has become the Bdelycleon of the beginning of the play, and attributes to the new Philocleon the tastes of the old; cp. line 510 ἀλλ' ἥδιον ἂν | δικίδιον σμικρὸν φάγοιμ' ἂν ἐν λοπάδι πεπνιγμένον. 'ἐκ was often used in a medical sense, like *ex* in Latin, and our "in." To judge from this passage it was also applied to gravies, sauces, etc., cp. Plaut. *Merc.* 139 *resinam ex melle Aegyptiam vorato. salvom feceris*' (APalmer).

1369. κλέψαντα: for the gen. cp. lines 238, 1201, 1447.

1370. τύμβου, 'you old martlemas'; a perversion of the proverb ἀπ' ὄνου πεσὼν *Nub.* 1273, τί δῆτα ληρεῖς ὥσπερ ἀπ' ὄνου καταπεσὼν; Plato *Legg.* iii. 701 c [οὐ δεῖ] καθάπερ ἀχάλινον κεκτημένον τὸ στόμα βία ὑπὸ τοῦ λόγου φερόμενον κατὰ τὴν παροιμίαν ἀπὸ τινος ὄνου πεσεῖν. Cp. Zenob. ii. 57 (with Leutsch's note) ἡ παροιμία ἐπὶ τῶν μειζόνων καὶ ἀδυνάτων, apparently an equivalent for 'vaulting ambition o'erleaps itself': a similar perversion was ἀπὸ νοῦ πεσὼν 'jostled from one's wits.' Hesychius and Zenobius quote ὥσπερ ἀπ' ὄχθου πεσὼν and ὥσπερ ἀπὸ χθονὸς πεσὼν from Eupolis. Such a τυμβογέρων is called ἀδοφοίτης *Erg.* 150, cp. ἀλλ' εἰ σορέλλη καὶ μύρον καὶ ταινίαι 198. 1, *Lys.* 372, 600 σορὸν ὠνήσει, *Eccl.* 905 τῷ θανάτῳ μέλημα (= ο *Silicernium, Capuli decus*). Similar taunts were νωδογέρων, ἐξεστηκὼς ὑπὸ γήρως, ὑπὲρ τὰς ἐλάφους βεβιωκὼς, ὑπὲρ τὰς κορώνας, ταῖς Νύμφαις ἰσηλιξ (*Pollux* ii. 16), Plaut. *MG.* 629 *Acherunticus, Persa* 282 *morticinus*. Old debauchees like Philocleon are nicknamed ἐκδρομάδες *Eubulus* 11.

1371. 'Aye, verily, here is your Dardanis.'

σοίγε: the particle is due to the oath, cp. line 182 n.

1373. ἐστιγμένην: three explanations are given in schol. R, viz. (1) ἐξωγραφημένην 'painted' like the candles in Catholic churches. But ἐστιγμένην cannot mean anything but 'punctured'; (2) διεστιγμένην 'mottled'; (3) διερραμμένην 'stitched.' (I do not understand why Rutherford should translate this 'bespattered' as if from ῥαίνω. It clearly comes from ῥάπτω.) It is difficult to understand the sense here, as ἐστιγμένην would be more natural of a slave than a torch, but perhaps the point is that Dardanis was a *serva litterata*. Usener's ἐσφιγμένην means 'vinctam cinctamque.' The αὐλητρίς is surrounded by torches 'tanquam fasciculus facularum ut maxima lampas esse ipsa videatur' (*Rh. Mus.* xxv. p. 582); cp. Theocr. vii. 17 ἀμφὶ δέ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος, x. 44 σφίγγετ' ἀμαλλοδέται τὰ δράγματα. δῆτα is used idiomatically in repeating a word or idea, cp. *Eg.* 6 κάκιστα δῆτα, *Lys.* 848 Λ. ἀνὴρ; K. ἀνὴρ δῆτα, *Ach.* 1228.

1379. ᾄ ᾄ: schol. *Plut.* 127 ἐπίρρημα ἐκπλήξεως.

1380. σαπρός: *Eupol.* 221 οὐδέν ἐσμεν οἱ σαπροί.

1384. θενών: *Eg.* 640, *Lys.* 364, 821, *Av.* 1613, *Ran.* 855. No other tense occurs in Aristophanes. The root is √*ghen*. Cognate words are *defendo* (*Brugmann Comparat. Gram.* iv. p. 225), *φόνος* (*ib.* i. p. 317).

1385. κατέβαλε, 'floored'; *Eg.* 496, *Nub.* 1229 τὸν ἀκατάβλητον λόγον, *Herond.* i. 53 ἄνδρας δὲ Πίση δις καθεῖλε πυκτεύσας, 16 τὸ . . γῆρας ἡμέας καθέλκει, *Menand.* 8. 1 ὀκτώ τις ὑποχεῖν ἀνεβόα καὶ δώδεκα | κυάθους, ἕως κατέσεισε (= 'laid under the table'), *Plaut. Aul.* 566 *ut me deponat vino*.

1386. 'Wherefore, mind you 'scape a predestinate black eye.'

τηροῦ μή = ὅπως μή, *Xen. Cyr.* iv. 1. 18 ὅρα μὴ πολλῶν ἐκάστω ἡμῶν χειρῶν δεήσει (*Goodw. MT.* § 354).

1387. τὴν Ὀλυμπίαν, 'faith, you have learned your (τὴν) Olympia by heart!' For γε cp. line 146 n.

1388. ἴθι: γυνή τις ὑβρισμένη ὑπὸ τοῦ γέροντος δεῖται τοῦ νιοῦ βοηθῆσαι αὐτῇ schol. R.

1390. ἐντευθενί: viz. from the τηλία or σανίς.

1391. ἐπιθήκην: τοὺς ἔξωθεν τοῦ φορτίου, προσθηκὴν ὄντας schol. R; 'boot,' cp. 'young York he is but boot' (*Richard III* iv. iv. 65), *Plaut. Trin.* 1025 *adponam epithecā super*. It

is probable that ἄρτους δέκ' ὀβολῶν = 'bread worth ten obols' not 'ten loaves worth an obol apiece' as such a price was charged only in times of great scarcity, Dem. *Phorm.* 918 οἱ δ' ἐν τῷ Πειραιεῖ ἐλάμβανον κατ' ὀβολὸν τοὺς ἄρτους. The ὀβελίας or ὀβελίτης was sold for an obol, but its size is unknown, and it was of very fine quality (Athen. iii. 111 B, cp. Böckh-Fränkel *Staatsh.* i. p. 122). To 'throw in an additional lot' (a *nantissa*) was ἐπεμβάλλειν (cp. Lucian *Tim.* 57 μὴν παρακέκρουσμαι σε, καὶ μὴν ἐπεμβάλῃ χοίνικας ὑπὲρ τὸ μέτρον τέτταρας—a passage that strongly supports the received text here), προσβάλλειν or προστιθέναι Antiphan. 206. An *auclarium* was also called ἐπίδοσις. For the gen. ὀβολῶν cp. *Eq.* 682 ὀβολοῦ κοριάννοις (Blaydes's note).

1392. αὖ, 'troubles and law-suits, in addition to your other misconduct, on account of your rouse'; *Eq.* 97 οἶμοι, τί ποθ' ἡμᾶς ἐργάσει τῷ σῶ ποτῷ;

1394. διαλλάξουσιν, 'will arrange matters'; cp. line 1258.

1395. ὁτιή: cp. *Av.* 1010, *Lys.* 1228 (Bachm. *Phil.* Suppl. B v. p. 254).

διαλλαχθήσομαι: vanLeeuwen rashly reads διαλλαγήσομαι: neither this form nor ἀπαλλαγήσομαι is found in Aristophanes, while ἀπαλλαχθήσομαι occurs *Av.* 940. The first aor. is not uncommon, but it occurs only in solemn, Tragic passages, e.g. *Plut.* 66 ἀπαλλάχθητον (Tragic as is shown by preceding line), *Vesp.* 484 -εἶτε (solemn and Tragic), *Ach.* 251 -έντα (solemn), *Vesp.* 504 (solemn), *Lys.* 900 διαλλαχθήτε (Tragic, as is shown by line 898). The second aor. is universal elsewhere, cp. *Ach.* 201, *Paw.* 293, 303, 540, *Plut.* 271, 316, *Lys.* 1161, 1175, *Eccl.* 1082, 1100.

1396. τὸ θεῶ, 'by 'rlakin': a woman's oath; so in *Eccl.* 155 a woman dressed as a man was bewrayed by her speech. She swore μὰ τὸ θεῶ. B. μὰ τὸ θεῶ· τάλαινα ποῦ τὸν νοῦν ἔχεις; | A. τί δ' ἐστίν; οὐ γὰρ δὴ πιεῖν γ' ἤτησά σε. B. μὰ Δί' ἀλλ' ἀνὴρ ὢν τὸ θεῶ κατώμοσας. At Sparta and at Thebes there was no such limitation. See line 378 n., *Ach.* 905 and *Lys.* 51.

τοί is often used so in a threat or a warning (Soph. *Ant.* 473 ἀλλ' ἴσθι τοὶ τὰ σκληρ' ἄγαν φρονήματα | πίπτειν μάλιστα, *Trach.* 1107 ἀλλ' εὖ γέ τοι τόδ' ἴσται, *El.* 298). Here it gives a tone of importance, which is borne out by the next line. The Epic *θυγάτερος* and the genealogical description of this lady recall the spirit of 'he shall not abuse Robert Shallow, esquire, in the county of Gloucester, justice of peace and "Coram"' *Merry Wives* i. i. 3.

καταπρόξει = προῖκα ἐμοῦ καταφρονήσεις (Hesych.), *Nub.* 1240. With a particip., line 1366, *Eq.* 435, *Thesm.* 566. Hesychius's explanation shows that vanLeeuwen's καταφρονῶν (for θυγατέρος) would be redundant. καταπρόξει is an Ionic word (cp. Herod. iii. 156, v. 105, vii. 17, Archil. 92) and is used in Comedy only in the 2nd pers. with οὔτοι.

The Byzantine Georgius Pachymerus improvised a pres. καταπρόξεσθαι = προδιδόναι. Such words survive only in special senses: Rutherford (*NP.* pp. 10-2, 254) refers to ἀλφάνειν 'to fetch a price' (Aristoph. *Thesm.*, Eupolis), μαστίζειν 'to powder fish,' ζωστήρ 'a tongue of land' near Sunium, cp. line 186 n.

1397. 'Αγκυλίωνος: the name of a play of Eubulus. Ancy-lion, a second Pheidippides, was satirised for beating his mother. Alexis also wrote a play so called. Perhaps the name was proverbial. Here, there is an ostensible reference to the Epic 'Αγκυλόμητις, since Myrtia speaks in Epic phrase, like the daughter of a queen (θυγατέρος); but there is also an allusion to the etymology 'the man with crooked talons.' Probably Ancy-lion was some συκοφάντης—according to Müller-Strübing the notorious Σμικυθίων, which has the same metrical value, is concealed in the name. **Σωστράτη**, who is mentioned *Thesm.* 374, *Eccl.* 41, *Nub.* 678, was probably no more a woman than Κλεωνύμη *Nub.* 680, or Σμικύθη *Eq.* 969—another prosecutor, who was assigned a κύριος as being a woman. He also may have been a συκοφάντης. Indeed there was such a Σώστρατος after 400 B.C. Σωτηρίς 'Αλωπεκῆσιν οἰκοῦσα καπηλὶς ἀποφυγοῦσα Σώστρατον Ἑρμείον (Rang. *Ant. Hell.* ii. p. 574; see Müller-Strübing *Hist. Krit.* p. 328). If this is so, the daughter of Ancy-lion and Sostrate might well say that her insulter should not escape scot-free.

1400. μή μοί γε: cp. line 1179 n.

1401. ἀπό: cp. line 103 n., *Thesm.* 1169 ἀπὸ τῆς στρατιᾶς παροῦσιν.

1402. μεθύση, *temulenta*; μέθυσος ἀνὴρ οὐκ ἐρεῖς, ἀλλὰ μεθυ-στικός ['a drunkard']. γυναῖκα δὲ ἐρεῖς μέθυσον ['tippling'] καὶ μεθύσῃν Phryn. cxxix. For κύων vanLeeuwen quotes Menand. 546 πέρας αὐλίου θύρα | ἐλευθέρᾳ γυναικὶ νενόμιστ' οἰκίας· | τὸ δ' ἐπιδιώκειν εἰς τε τὴν ὁδὸν τρέχειν | ἔτι λαιδορουμένην, κυνὸς ἐστ' ἔργον, Ῥόδη. Cp. also Herond. vi. 13 κῆγ' ὡς 'πιβρύχουσ' ἡμέρην τε καὶ νύκτα | κύων ὑλακτέω ταῖς ἀνωνύμοις ταύταις.

For the accus. **Ἄλσωπον**, which is regular, cp. Isocr. 8 c, Hom. *Od.* xvi. 5. Other names of animals used as terms of abuse were πίθηκος, κίναδος Dem. 307. 21, κέρκωψ, πρόβατον

Lucian *Alex.* 15, ὄνος id. *Jur. trag.* 31 (Beck.-Göll. *Charik.* i. p. 59).

1404. ἀντί = ἀντὶ τοῦ γλώσση κακορροθεῖν, τὸ κακορροθεῖν ἰάσασα. *Eg.* 1345 εἴτ' ἐξαπατήσας σ' ἀντὶ τοῦτων ὥχετο = ἀντὶ τοῦ ποῆσαι ταῦθ' ἃ εἶπεν (Bachm. *Spec.* p. 2). The ἀρτοπώλιδες had the reputation of fishwives, *Ran.* 858 λοιδορεῖσθαι δ' οὐ πρέπει | ἀνδρας ποητὰς ὥσπερ ἀρτοπώλιδας. In Anacreon 21. 6 Artemon is attacked as ἀρτοπώλισιν | κάθελοπόρνοισιν ὁμιλέων. Hermippus wrote a comedy Ἀρτοπώλιδες against Hyperbolus and his mother.

1405. δοκεῖς, 'you would be acting sensibly, I think.' How unwise Bentley was in reading δοκοῖς (with BΔ Suid.) is shown not only by the fact that δοκοῖς is an impossible form in Comedy (the solitary exception, *Eg.* 1131 χοῦτω μὲν ἂν εὖ ποιοῖς, is in a Chorus, and, besides, is amended by Wecklein to καὶ τοῦτο μὲν εὖ ποεῖς), but by such passages as Xen. *Cyr.* viii. 7. 25 καὶ νῦν ἡδέως ἂν μοι δοκῶ κοινωνῆσαι, Dem. 303. 7 ἐκλέξαντα ἃ μῆτε προῆδει μῆδεις μῆτ' ἂν ᾤηθη ρηθῆναι ('thought would be mentioned'). In fact, ἂν is often separated from its verb by such words as οἶομαι, δοκῶ, φημί, οἶδα: still, this law does not justify Goodwin (*MT.* § 208) in taking ἂν with the infin. in Soph. *Ant.* 390 σχολῇ ποθ' ἥξειν δεῦρ' ἂν ἐξηύχουν ἐγώ.

This blunder (δοκοῖς for δοκεῖς) is almost invariably made in bad MSS., e.g. Isocr. *Philip.* v. 40 ὅτε μὲν ἡ πόλις ἡμῶν . . . ἐδυνάστευεν οὐδὲν ἂν ἡγοῦμαι περανθῆναι τοῦτων (all codd. but the Urbinas ἡγούμεν), *Epist.* viii. 9 οὕτω δ' ἂν μοι δοκεῖτε κάλλιστα βουλευσασθαι (codd. δοκοίητε): see Cobet *Misc. Crit.* p. 25, Coenen *de usu part. condit. ap. Aristoph.* pp. 34-5. Even R stumbles in a similar passage, *Plut.* 380 φίλως ἂν μοι δοκῆς | τρεῖς μνᾶς ἀναλώσας λογίσασθαι δώδεκα. Sobolewski (*Synt.* pp. 78-81) thinks that the aor. is used here of an unreal condition in the fut., as ἦν in *Nub.* 680 ἐκείνο δ' ἦν ἂν καρδόπη. His discussion of this apparent anomaly is most interesting, but the ordinary explanation is quite sufficient here.

1406. καὶ καταγελαῖς, 'do you heap insult on injury?' It is possible that καὶ is like *Av.* 325 καὶ δέδρακας τοῦτο τοῦργον; 'have you really done this?' *Etiam derides?* Soph. *Philoct.* 921 καὶ ταῦτ' ἀληθῇ δρᾶν νοεῖς; *OC.* 263.

δοστις εἰ: cp. Blaydes on *Ran.* 427.

1407. ἀγορανόμους: there were ten such, who exercised their office in Athens and at the Peiraeus; cp. <Arist.> *Ath. Pol.* 51. 1 κληροῦνται δὲ καὶ ἀγορανόμοι πέντε μὲν εἰς Πειραιέα,

πέντε δ' εἰς ἄστυ. τούτοις δὲ ὑπὸ τῶν νόμων προστέτακται τῶν ὠνίων ἐπιμελεῖσθαι πάντων ὅπως καθαρὰ καὶ ἀκίβδηλα πωλῆται (see Sandys's note, Gilbert *Staatsalt.* i. p. 246, Beck.-Göll. *Charik.* ii. p. 209). As Rogers points out, the correct legal formula would be προσκαλοῦμαι τὸν Φιλοκλέωνα διὰ τοῦ Χαιρεφῶντος πρὸς τοὺς ἀγορανόμους βλάβης φορτίων.

1408. κλητῆρα: cp. Gilbert *Staatsalt.* i. p. 382. Α πρόσκλησις was generally witnessed by two κλητῆρες.

Χαιρεφῶντα: schol. R τὸν πύξινον Σωκράτους ἐταῖρον. Chaerephon 'of the little whey-face' was thin, pale, black-haired, weak of voice (hence called *νυκτερίς*), but σφοδρὸς ἐφ' ὃ τι ὁρμήσειε (Plato *Apol.* 21 A), ἄτε καὶ μανικὸς ὢν (*Charm.* 153 B). He was called ὁ Σφήττιος (Eustath. ad Hom. *Il.* ix. 129) on account of his ἀγριότης, a quality for which the Sphettians were notorious (see OKähler *Nub.* 104 and line 895 n.). Socrates and he are called πηνίω ('locusts') *Frg.* 377, perhaps with reference to the word πηνικίζειν ('to gull' Cratin. 319). In *Frg.* 573 he is called νυκτὸς παῖδα. Later on he became a type, *Com. adesp.* 26 αὐτόχρημα Χαιρεφῶν 'a very Chaerephon.'

1409. ἦν: *Ran.* 339 ἦν τι καὶ χορδῆς λάβης, *Eccl.* 123, *Ran.* 175 ἀνάμεινον, ὦ δαιμόνι', ἐὰν ξυμβῶ τί σοι 'listen: perhaps you may think that there is something in what I am going to say'; cp. line 271 n.

τι = 'something sensible,')(οὐδὲν λέγειν: cp. line 75 n.

1410. Λᾱσος of Hermione, author of the first treatise on music, and institutor of dithyrambic contests. A single fragment of his hymn to Demeter (Bergk *PLG.* iii. p. 376) has been preserved: Δάματρα μέλπω κόραν τε Κλυμένοι' ἄλοχον Μελίβοιαν, | ὕμνων ἀναγνῶν Αἰολῆδα | βαρύβρομον ἁρμονίαν.

ἀντεδίδασκε: 'expectabas potius ἀντεδίδασκον' (Blaydes); but this would be a *schema Alcmænicum*, which is unknown to Attic poetry; cp. Hom. *Od.* x. 513 ἐνθα μὲν εἰς Ἀχέροντα Πυριφλεγέθων τε ῥέουσι | Κώκυτός τε . .

1411. ὀλίγον: it has been seriously held by schol. R that ὀλίγον μοι μέλει were the words of Lasus in the original tale, but the humour of the line is due to the sudden turn given to the 'pleasant tale.' It is an obvious παρ' ὑπόνοιαν.

1412. 'And you, Chaerephon, you who dance attendance upon a woman, you are like a whey-faced Ino, hanging by the feet—of Euripides.' For the absence of the article with a substantive and an epithet cp. 1313 n. Blaydes's idea that

Χαιρεφῶν = 'ut alter Chaerephon' is easily refuted by referring to line 1408.

1413. For κλητεύων cp. *Nub.* 1218. In *Dem.* 277. 14 it means 'in ius vocare.'

For θαψίνη cp. *Calpurn.* ix. 40 *pallidior buxo, violacque simillimus erro*, *Theocr.* ii. 88 καί μεν χρώς μὲν ὁμοῖος ἐγίγνετο πολλάκι θάψω, the 'Thapsia Garganica' of modern botanists (Rogers), *schol. Theocr.* l. c. θάψος γάρ ἐστι ξύλον τι, ὃ καλεῖται . . . Σκυθικὸν ξύλον . . . τοῦτω δὲ . . . τὰς τρίχας ξανθίζουσι. Hence Hipponicus was called σκυθικός by Cratin. (*Frg.* 336). Chaerephon is called πύξινος by *Eupol.* 239; see *Nub.* 104. θαψίνη here seems to suggest θάπτεσθαι (*Holzinger de verb. lus.* p. 23): so this is another σκῶμμα κατ' ἐτυμολογίαν, cp. line 589 n.

1414. 'Ino': the chief difficulty in the present passage is due to the fact that it cannot be known what form of the Ino-myth Euripides followed in his play (Nauck *FTG.* p. 482). Most certainly, the view of most editors that κρεμαμένη means 'hanging from the rock before she fell into the sea' is absurd. According to *Hygin. Fab.* 4, Euripides's Ino committed suicide on hearing of the death of her son Learchus. If this is so, it is hard to see how she could have been represented hanging from the cliff, unless she repented of her deed on the way through the air from the cliff to the sea. In fact, it is impossible to reconcile κρεμαμένη with *Hygin. Fab.* 4, which, indeed, is believed to be spurious by CBursian and MSchmidt (see Nauck *FTG.* p. 482). The view of the editors receives no support from *schol. R. εἰσ-ήγαγεν γὰρ Εὐριπίδης τὴν Ἰνὴν ὠχρὰν ὑπὸ τῆς κακοπαθείας . . . ἐν τ[ῇ] . . . Εὐριπίδου ἐκ τῶν ποδῶν ἢ Ἰνὴν κρέματαί.* I am not sure that I understand Rutherford's note, 'the play quoted may be the *Antiope*.' Does he mean that the scholiast confused Ino with Dirce who was tied to the horns of a bull? If he did, his blunder was much more happy than the interpretation of all recent editors. If anything certain can be inferred from the present passage, it is this, that Ino's death was not a suicide.¹ I am afraid that it is impossible to deny that the position of Εὐριπίδου after ποδῶν suggests such a scene as line 1236 Θέωρος πρὸς ποδῶν κατακείμενος.

1418. ὕβρεως: the *locus classicus* for this is *Dem. Meid.* 47.

¹ It is possible that Aristophanes may refer here not to the play of Euripides but to some work of art. Three Corinthian coins have been found bearing a representation of Ino as she fell into the sea with her son Melicertes (*Rescher Lex. Myth.* 2015. 68). If this is so, the name of Euripides is introduced in pure malice.

1419. αὐτοῦ = ἐκείνου : see Sobol. *Synt.* p. 41 n.

δίδωμι = 'I promise to give'; so the present is justified (Sobol. *Synt.* p. 162).

1420. προσείσομαι : this reading is proved by Plato *Apol.* 20 Α πείθουσι . . σφίσι ξυνεῖναι χρήματα διδόντας καὶ χάριν προσειδέναι, and Soph. *OT.* 232 τὸ γὰρ κέρδος τελῶ 'γὼ χῆ χάρις προσκείσεται. Like συνθέλω and συμβούλομαι (Eur. *Hec.* 373, *HF.* 832) προσείσομαι is not a true compound. The prep. is little more than an adverb, as is seen by the fact that it readily admits tmesis: Empedocl. 242 ὅτι ξὺν πρῶτ' ἐφύοντο, Thuc. iii. 13 ξὺν κακῶς ποιεῖν. Blaydes thinks that if πρὸς were an adv. the order would be καὶ πρὸς εἶσομαι χάριν, but *Rax* 19 καὶ σαυτὸν γε πρὸς, *Lys.* 628 καὶ διαλλάττειν πρὸς ἡμᾶς ἀνδράσιν Λακωνικοῖς and *Ran.* 415 show that there is no objection to this position after the emphatic word. Elsewhere it is used (1) without any particle, *Ran.* 611 κλέπτοντα πρὸς τ'ἀλλότρια : (2) in the formula καὶ . . γε, e.g. *Ach.* 1229 καὶ πρὸς γ' ἄκρατον ἐγχεῖας ἄμυστιν ἐξέλαψα.

1424. ὅ τι : sc. κρίνειν. For the gen. πράγματος cp. *Nub.* 22 τοῦ δώδεκα μνᾶς [ὀφείλω] ; 31, 1223.

1426. πραγμάτων, 'processes' ; *Nub.* 471 πράγματα κἀντιγραφάς, *Lysias* xii. 3 οὐτ' ἐμαντοῦ πώποτε οὐτ' ἀλλότρια πράγματα πράξας νῦν ἠνάγκασμαι ὑπὸ τῶν γεγενημένων τούτου κατηγορεῖν.

1427. 'A man of Sybaris fell from his chariot and cracked his skull, you can't imagine how seriously, for he did not happen to be a great hand at driving.'

1428. πῶς . . οἶει : see Crit. App. For the gen. κεφαλῆς cp. Blaydes on *Ach.* 1180. The accus. is common in prose, cp. Dem. 1268. 4, etc. The gen. is rare after the active verb, cp. *Eupol.* 323 οὐ γὰρ κατάξει τῆς κεφαλῆς τὰ ῥήματα.

1430. ἐπιστάς, 'presenting himself' ; generally of a sudden and unlooked-for appearance before a place, Plato *Symp.* 212 Ε ἐπιστῆναι ἐπὶ τὰς θύρας : Latin *supervenire*.

1431. ἔρδοι : in the dialect of Sybaris this would be ἀν ἔκαστος ἰσαίη τέχνην (vanHerwerden). Even without the words of the scholiast (καὶ ταῦτα δὲ ἐν ταῖς παροιμίαις φέρεται) it might be inferred from ἔρδοι that this was a proverb. ἔρδειν, though familiar to Tragedy, never occurs elsewhere in Attic Comedy. (In like manner ἀλκιμοι survives in a proverb line 1033, *Plut.* 1003, 1075.) Furthermore, the opt. in a command is not Attic, but in the Epic style ; cp. Hom. *Od.* iv. 735 ἀλλὰ τις . . Δόλιον

καλέσειε, *Il.* xi. 791 ταῦτ' εἴποις Ἀχιλλῆϊ. The proverb in the text is probably from some old iambeographer, e.g. Archilochus (Bakhuizen *de parod.* p. 65). It is translated by Cicero (*Tusc.* i. 18. 41) *quam quisque norit artem, in hac se exerceat*, Hor. *Epist.* i. 14. 44 *quam scit uterque libens censebo exerceat artem*, Prop. ii. 1. 46 *qua pote quisque in ea conterat arte diem*. The opt. εἰδείη is regular either as (1) occurring in a dependent clause in a general maxim (cp. line 1452), or as (2) attracted to ἔρδοι, cp. *Ran.* 96 γόνιμον δὲ ποιητὴν ἂν οὐχ εὖροις ἔτι | ζητῶν ἂν ὅστις ῥῆμα γενναῖον λάκοι, *Pax* 32, *Eg.* 134, Sobol. *Synt.* p. 17. Similar proverbs are *ne sutor supra crepidam* and *εἰ μὴ δύναιο βoῦν ἐλᾶν ἔλαιν' ὄνον* (Zenob. iii. 54). ἔκαστος is suspected by Blaydes on account of its position, but such attractions are common; cp. Soph. *Trach.* 97, Eur. *HF.* 840 γυνῶ μὲν τὸν Ἥρας οἶός ἐστ' αὐτῷ χόλος. *Ion* 1307 τὴν σὴν ὅπου σοι μητέρ' ἐστὶ νουθέτει is still stranger. However, ἔκαστος is somewhat redundant here after *tis*, which often means ἔκαστός τις: cp. Soph. *Philoct.* 286, Thuc. i. 40 τοὺς ξυμμάχους αὐτὸν τινα κολάζειν. *tis* is generally so used in threats or exhortations, and is an Epic and Herodotean idiom (cp. Strachan *Herod.* vi. 9).

1432. **παράτρεχε**: the only parallel I can find for this use of παράτρεχε is Alexis 16. 11 τοσουδί; παράτρεχε 'so cheap? go and be hanged.' In *Eg.* 1353 the meaning is different.

εἰς τὰ, 'to the house of Pittalus'; Herond. v. 52 βάδιζε καὶ μὴ παρὰ τὰ Μικκάλῃς αὐτὸν | ἄγε, Theocr. ii. 76 τὰ Λύκωνος, Dem. 1258. 25 ἐγγὺς τῶν Πυθοδώρου. There is no reason why this reading should be suspected. Pittalus was the δημόσιος ἱατρός mentioned in *Ach.* 1032, 1222. The same idea is expressed in *Ach.* 1222 by ὡς τοὺς Πιττάλου (so Elmsley for εἰς τοῦ Πιττάλου of R) and in 1032 by πρὸς τοὺς Πιττάλου (for τοῦ Πιττάλου of R). The article τοῦ of R would be solecistic before the proper name, and οἶκον cannot be supplied after πρὸς as after ἐν, εἰς, ἐκ (Sobol. *Praep.* p. 174). For the ἱατροὶ δημόσιοι, δημοσιεύοντες, who attended patients free, see ABauer in Müller's *Handbuch* iv. p. 458 c. They were supported by the proceeds of a tax (τὸ ἱατρικόν), cp. Dittenberger *Syll.* p. 420 n. 4 (Inscr. 313). The conclusion of Philocleon's tale is an instance of the 'game of vapours' (line 1312).

1435. **ἄκουε**: said to the κλητήρ.

1436. **ἐχίνον**: probably the *echinus* of Hor. *Sat.* i. 6. 117 *astat echinus vilis*, which may have been an *ampulla scortea* (Lucil. *Frg. incert.* 108), or of glass. It was a mixing-bowl (according to Schütz on Hor. l.c., but cp. APalmer ad loc.).

The use of the *echinus* in connexion with law may have suggested the word to Philocleon. It was used as a receptacle for all the documents relating to any case before an arbitrator; cp. Dem. 1119 ταύτην [τὴν μαρτυρίαν] . . οὐχ εὗρον ἐν τῷ ἐχίνῳ, <Arist.> *Ath. Pol.* 53. 13 (see Sandys's note), and Hermann-Thumser *Staatsalt.* p. 575.

μαρτύρομαι: the regular formula used by a person who appeals to the bystanders to testify to an injury he has received; *Ach.* 926, *Nub.* 495, 1222, 1297, etc.

1440. The correct dialectal form of this sentence would be νοῦν γὰ κ' ἦχες πλείονα, Ahrens *de dial. Dor.* 202, 331 (van Herw. *Hermes* xxiv. p. 612).

ἐπίδεσμον, 'a bandage' (cp. λαμπάδιον *Ach.* 1177); very common in medical writers, e.g. Hippocr. *Offic.* 743. Schol. R is correct, καὶ τὰ ἔλκη ἐπεδήσω ('bound up'). It is not necessary to say with Merry 'probably a metal band to keep the broken parts of the jug together.' As the ἐχῖνος could speak, it probably required the surgical treatment suitable for a human being. The Epic and Tragic word for a bandage is τελαμών, Hom. *Il.* xvii. 290, Eur. *Phoen.* 1669 ἀμφὶ τραύματ' ἄγρια τελαμῶνας βαλεῖν.

εἶχες: notice that in Aristophanes the imperf. in an apodosis is much more common than the aor. after an aor. in the prot. (Sobol. *Synt.* p. 81). Cp. lines 708-9 n.

1441. καλῇ, 'until he is calling on the case.' With ἕως ἄν the present is found in but one other passage in Aristophanes, viz. *Ran.* 322 ἡσυχίαν . . ἄγειν | βέλτιστόν ἐσθ', ἕως ἄν [also ὡς] εἰδῶμεν σαφῶς, which is less strange, as οἶδα has no aor. *Eccl.* 683 ἀπίη is probably corrupt. The aor. is found in 7 passages (Sobol. *Synt.* p. 137). In like manner, πρίν is followed by the pres. subj., *Pax* 85 (lyr.) πρίν ἄν ἰδίης, Cratin. 29 πρίν παροῦσα διδάσκη.

1442. For τοι in a threat cp. line 1396 n. There is a similar line in *Nub.* 814, *Thesm.* 225, *Plut.* 64.

ἐνταυθοῖ: an 'Attic elegance' for ἐνταῦθα (Schmid *Att.* ii. p. 43), cp. *Nub.* 814, *Thesm.* 225, *Plut.* 1148 (all ἐνταυθοῖ μενεῖς), and vBamberg *Exerc. crit. in Aristoph. Plut. novae* p. 14. As ἐνταυθοῖ always expresses motion in Plato, Shilleto (*de FL.* 356 cr. n.) maintains that in Aristophanes also motion is always implied. But the idea of 'rest' seems to be required in 6 places: (1) ἐνταυθοῖ is used with μένειν line 1442, *Nub.* 814, 843, *Thesm.* 225. Shilleto compares Soph. *Aj.* 80 ἐς δόμους μένει, but this is only a *varia lectio* of scholia, and

editors read ἐν δόμοις, and *Ran.* 194 ποῖ δὴτ' ἀναμενῶ; *Lys.* 526 ποῖ γὰρ καὶ χρῆν ἀναμεῖναι; but ποῖ is justified in these passages by the idea of 'looking forward' in ἀναμένειν, while in the passages quoted with μένειν there is a sharp contrast between 'rest' and 'motion.' (2) *Ach.* 152 ὦν εἶπας ἐνταυθοῖ σὺ. Shilleto compares λέγειν εἰς ὄχλον, which is not parallel. (3) *Ran.* 273 τί δ' ἐστὶ τάνταυθοῖ; Shilleto thinks this is like τὰ δεῦρο, but the latter phrase means 'a series of events leading up to the present.' An instructive passage for the difference between adverbs of rest and motion is *Av.* 9 οὐδ' ὁποῦ γῆς ἐσμέν οἱδ' ἔγωγ' ἔτι)(*Eur. III.* 74 ποῖ πατὴρ ἄπεστι γῆς; There is no reason why editors should accept Elmsley's ἐνταυθί. ἐνταυθοῖ is proved by inscriptions of the classical age (e.g. *CIA.* iv. 627, 439 B.C., Meisterh. *Gram. Inscr.* p. 116, Kühner-Blass *Gram.* ii. p. 304), and is found in the best MSS., e.g. *Nub.* 843; in *Plut.* 1148 it appears *contra metrum* in R and many other MSS.

1446. Αἰσωπον: Plutarch (*de sua num. vind.* 556 F) tells that Aesop was sent to Delphi to make a magnificent sacrifice, and give the Delphians four minae apiece. In consequence, however, of a quarrel which he had with them, Aesop after his sacrifice gave the Delphians nothing, but sent the money back to Sardis. Hereupon the Delphians got up a charge of sacrilege against him, and killed him by throwing him down from the rock Hyampea (*Herod.* viii. 39). Schol. R explains the occasion of the quarrel, viz. φασὶ γὰρ Αἰσωπον εἰς θεοῦ ἐλθόντα ἀποσκῶψαι εἰς τοὺς Δελφοὺς ὅτι μὴ ἔχοιεν γῆν ἀφ' ἧς ἐργαζόμενοι διατρέφοντο, ἀλλὰ παραμένοιεν ἀπὸ τῶν θυμάτων τοῦ θεοῦ διαζῶντες· οἱ δὲ Δελφοὶ πρὸς τοῦτο σφόδρα λυπηθέντες πρὸς αὐτὴν τὴν ἔξοδον τοῦ Αἰσώπου ὑπέβαλον ποτήριον τῶν τοῦ θεοῦ τοῖς σκεύεσιν αὐτοῦ· κακείνος οὐκ εἰδὼς ἐξώρμησεν. οἱ δὲ προσδραμόντες καὶ τὸ ποτήριον εὐρόντες ἐφόνευσαν. When they were haling him to execution, he told them the fable of the beetle, who took vengeance on the eagle by rolling her eggs out of the nest (*Pax* 129, *Lys.* 695). Philocleon hints here at a similar vengeance on his captors.

οἱ Δελφοί: the article is inexplicable, as Aristophanes omits it with the names of peoples except with Ἕλληνες, Βοιώτιοι, Λάκωνες, Λακωνικοί, unless there is an ἀναφορά, cp. line 800 n. *Av.* 1553 τοῖς Σκιάποσιν is also exceptional. In *Herod.* viii. 39 the article is absent, viz. τούτους δὲ τοὺς δύο Δελφοὶ λέγουσι εἶναι ἐπιχωρίους ἥρωας.

ὀλίγον μοι μέλει: Bdelycleon ironically quotes his father's termination of a similar ἀστεῖος λόγος (line 1411).

1447. κλέψαι: for the infin. cp. Soph. *Ant.* 489, *El.* 603 δν πολλὰ δὴ μέ σοι τρέφειν μιάστορα | ἐπητιάσω, Plato *Critias* 120 c.

τοῦ θεοῦ is governed by κλέψαι: cp. line 238 n.

1449. 'Zounds! but I'll finish you, beetles and all' (Rogers).

οἴμ' ὥς is common in Aristophanes in expressions of (1) 'anger'; *Nub.* 1238 οἴμ' ὥς καταγελαῖς, *Av.* 1501 οἴμ' ὥς βδελύττομαι σε, *Thesm.* 920 οἴμ' ὥς πανοῦργος καὶ τὸς εἶναι μοι δοκεῖς: (2) of 'sorrow' or 'fear'; *Pax* 173 οἴμ' ὥς δέδοικα, 1210, *Lys.* 462.

SECOND PARABASIS. See Intro. p. xix.

1265. πολλάκις δὴ: δὴ is not very common with adverbs in Aristophanes, cp. *Av.* 451, 539 πολὺ δὴ, 921 πάλαι δὴ, *Lys.* 1102 κακῶς δὴ, *Ran.* 1056 πάνυ δὴ, *Eccl.* 733 κάτω δὴ.

1267. Sc. σκαῖός. There is a bitter irony in predicating of Amynias the very quality that a Κομηταμννίας would shudder at. As was said above, line 1183 n., σκαιότης is ignorance of the usages of good society, and δεξιότης and σοφία were words as common on the lips of a certain class at Athens as 'sweetness and light' in England (cp. line 1315, *Ach.* 629, *Eq.* 228, *Nub.* 428, *Pax* 190, *Ran.* 1370).

Of course the Chorus mean by σκαιότης 'stupidity' in losing his fortune.

ὁ Σέλλου: cp. line 325 n. Such nicknames were frequent at Athens, cp. *Av.* 1126, 1291 seqq., Plato *Com.* 106 Γλανκέτης ἡ ψήττα, Alexis 168 A. πρῶτον μὲν ἦν σοι [at dinner] Καλλιμέδων ὁ Κάραβος, | ἔπειτα, Κόρυδος, Κωβίων, Κυρηβίων, | ὁ Σκόμβρος, ἡ Σεμίδαλις. B. Ἡράκλεις φίλε, | ἀγοράσματ' οὐ συμπόσιον εἶρηκας. So Demosthenes was called Βάταλος, Theognis Χίων, an obscure philosopher Λαβύρινθος, Theramenes Κόθορνος. The *locus classicus* is Anaxandrides 34.

οὐκ τῶν Κρωβύλων, 'of the top-knot clan'; the κρωβύλος 'cannot be identified with any of the different ways of wearing the hair which appear on ancient monuments' (Forbes on *Thuc.* i. 6). It was thought a sign of effeminacy at the beginning of the Peloponnesian War: *Thuc.* i. 6 καὶ οἱ πρεσβύτεροι αὐτοῖς τῶν εὐδαιμόνων διὰ τὸ ἀβροδίατον οὐ πολλὸς χρόνος ἐπειδὴ χιτῶνάς τε λινοὺς ἐπαύσαντο φοροῦντες καὶ χρυσῶν τεττίγων ἐνέρσει κρωβύλον ἀναδούμενοι τῶν ἐν τῇ κεφαλῇ τριχῶν (see Harwardt *de irrision.* p. 11).

The plural Κρωβύλων is testified to by Suidas, and defended by *Av.* 1703 ἀπὸ . . ἐκείνων τῶν Φιλίππων. In *Eq.* 786

vVelsen reads $\mu\omega\upsilon\varsigma$ ἐκγονος εἰ τῶν Ἀρμοδίων τις ἐκείνων; (Ἀρμοδίου codd.) (Bachm. *Phil.* Suppl. B v. p. 235). The verse usually quoted in support of Κρωβύλου is corrupt, viz. *Nub.* 800, where Bachmann reads καὶ στ' ἐκ γυναικὸς εὐπτέρου τοῦ Κοισύρας. The orator Hegesippus was called Κρωβύλος from his style (Aeschin. iii. 118).

1268. 'Him, who now upon an apple and pomegranate dines, I saw At Leogoras's table Eat as hard as he was able' (Rogers).

ἀντί c. gen. takes the place of a whole clause, viz. ἀντί τοῦ ἐπὶ μήλῳ καὶ ῥοᾷ δειπνεῖν ὡς νῦν: so ἀντί τοῦ παιδὸς . . . ἐποποιῶ καλεῖν = ἀντί τοῦ παῖ παῖ καλεῖν *Av.* 58; cp. lines 210 n., 878 n. 'Dining with Leogoras instead of his usual apple and pomegranate.' In fact here ἀντί is opposed to the adverbial phrase μετὰ Λεωγόρου, which, by a change of construction, is put instead of an object of the verb (Bachm. *Spec.* p. 2).

1269. Λεωγόρου: the father of the orator Andocides (the Ἐπικεχοδῶς φασιανικός—'the tell-tale tit' of *Av.* 68), attacked for his luxury and gluttony. Pheidippides exclaims (*Nub.* 109) that he would not 'cut the turf' (σχάσασθαι τὴν ἰππικὴν) even if he got the pheasants οὓς τρέφει Λεωγόρας. He squandered his patrimony; cp. Eupol. 44 ὅτι τὰ πατρῶα πρὸς σὲ καταδιέφθορα (i.e. on Myrrhina). According to Plato *Com.* 106 he and Morychus lived like Epicurean gods *τερπνῶς οὐδὲν ἐνθυμούμενοι*. In *Ol.* 83. 3 he was one of those who concluded the Thirty Years Truce with the Spartans. He was also one of the Hermokopids (Kock *Nub.* 109).

1270. Ἀντιφῶν: nothing is known about this man, who is said by the scholiast to have been the son of Andocides. He may have been the Antiphon mentioned in line 1301.

1271. πρεσβεύων: for this embassy see line 74 n. ἀλλὰ . . . γάρ means 'but I need say no more about his poverty, for he has got himself sent as an ambassador to Pharsalus, where he is living in clover.' For the ellipse cp. line 318 n. The luxury and gluttony of the Thessalians were notorious; cp. *Hrg.* 492, Antiphan. 276 ἐν νόσημα τοῦτ' ἔχει· | ἀεὶ γὰρ δόξυ-
πεινός ἐστι. B. Θετταλὸν λέγεις | κομιδῇ τὸν ἄνδρα, Mnesimach. 8 τῶν Φαρσαλίων | ἤκει τις, ἵνα καὶ τὰς τραπέζας καταφαγῇ, Eriphus 6 οὐδ' εὐτραπέζων Θεττάλων ξένων τροφαί. So κολλικο-
φάγος Θετταλία Eriphus 1. An enormous mouthful is called Θετταλικὴ ἐνθεσις Hermipp. 41. Critias acted like Amynias, Xen. *Mem.* i. 2. 4 Κριτίας μὲν φυγὼν εἰς Θετταλίαν, ἐκεῖ συνῆν ἀνθρώποις ἀνομία μᾶλλον ἢ δικαιοσύνη χρωμένοις.

1272. *μόνοςμόνοις*, 'he associated in strict privacy with the villeins, being himself as great a villain as any of them.' The repetition has a touch of irony observable in a similar repetition in Soph. *Trach.* 613 *θυτήρα καινῶ καινὸν ἐν πεπλώματι*, *El.* 742 *ὀρθὸς ἐξ ὀρθῶν δίφρων*, *Aj.* 267 *κοινὸς ἐν κοινοῖσι λυπεῖσθαι*, 467 *ξυμπεσὼνμόνοςμόνοις*. As Jebb says 'the repeated adj. seems for collective emphasis rather than for separate characterisation.' *Eccl.* 446 *συμβάλλειν πρὸς ἀλλήλας*. . . *μόναςμόναις* shows that the phrase was so stereotyped that it was independent of the construction of the rest of the sentence.

Πενέσταισι : *α παρ' ὑπόνοιαν* for *τοῖς πρώτοις τῶν πολιτευομένων* (Blaydes). The Penestae resembled the Spartan helots, Eustath. 295 *ὥσπερ Ἑλῶτες ἐν Λακεδαίμονι, οὕτω πενέσται μὲν παρὰ Θετταλοῖς οἱ μὴ γόνυ δοῦλοι ἀλλὰ πολέμῳ*, cp. Theopomp. Com. 75.

ξυνῆν has apparently the *convivial* sense that it had in line 1256, but it really means 'plotted with.' Amyntas may have attempted *ἐν Θετταλίᾳ δημοκρατίαν κατασκευάσαι καὶ τοὺς Πενέστας ὀπλίσαι ἐπὶ τοὺς δεσπότας* (Xen. *Hell.* ii. 3. 36, Fritzsche on *Ran.* 1513).

1276. *χειροτεχνικωτάτους*, 'of infinite dexterity.' The first son's name was Arignotus. He was a general favourite, and known to all *ὅστις ἢ τὸ λευκὸν οἶδεῖ ἢ τὸν ὀρθιον νόμον* (*Eq.* 1279).

1277. 'In the first place every man's friend, and a marvel of wisdom'; for *ἄνδρα* serving as a fulcrum for an adj. cp. line 269 n. ; otherwise it would be natural to translate 'and for a man most wise.'

1278. *κιθαραοιδότατον* : for the superlative cp. Eupol. 293 *ὦ κατάλαβρ', ὦ κιθαραοιδότατε*, Eur. *Hel.* 1109 *τὰν αἰδοδοτάτων ὀρνιθα*. The absence of contraction, as in the highest poetry, adds a touch of irony, cp. *Ran.* 1316, *Eq.* 1265, *Thesm.* 115, and, for similar uncontracted forms, Speck *de Epic. etc. form. ap. Com. usu* p. 24.

χάρις, 'whose footsteps grace attended'; Phocyl. 4. 2 *οἷς οὐτ' ἐν μύθοις ἔπεται χάρις, οὐτ' ἐν βουλῇ* (Blaydes).

1279. *ὑποκριτήν* : Automenes ; 'and the actor—number 2—it is hard to say how clever a man.' For *ὥς* cp. *Av.* 428 *ἄφατον ὥς φρόνιμος*, *Lys.* 198.

1280. *θυμοσοφικώτατον* : *θυμόσοφοι λέγονται ὅσοι ἀφ' ἑαυτῶν εὐφρεῖς εἰσιν* (schol. V). 'A man of original genius.' For this man see Athen. v. 220 c.

1282. φύστος: cp. line 1458 n.

1284. με: for the acc. cp. Blaydes on *Ach.* 338. It is clear that με means the poet, although generally in a Parabasis, when the Chorus speak of the author, they use ὁ ποιητής or ὁ διδάσκαλος ἡμῶν. So in *Nub.* 518 seq., and in many fragments (Bachm. *Conj.* p. 10).

καταδιηλλάγην, 'I betrayed my cause by a reconciliation'; cp. καταχαρίζεσθαι κτλ. The verb does not occur elsewhere, but κατά is not without force. See Crit. App.

1285. 'I sold my cause when Cleon was treacherously assailing, and worrying, and reviling, and dressing me. And subsequently, when I was being flayed, those unconcerned laughed at my vigorous screams, and watched me.'

ἥνικα: this is the only passage in Aristophanes where ἥνικα introduces an action (ἔκνισε) previous to the principal verb, and for this reason, as the other verbs in the sentence are imperf., the verb is not improbably corrupt (see Crit. App.), although it might be taken as a complexive aor.

Fritzsche, Ranke and Petersen think there is a reference here to the charge of ξενία which the scholiast on *Ach.* 378 and the Vitae scriptores allege to have been brought by Cleon against Aristophanes after the *Babyloni* (Bergk and AMüller) or after the *Equites* (Ranke and Petersen). But such a charge was most improbable after the *Babyloni*, as that play was brought out in Callistratus's name, and he alone was responsible for its shortcomings. It is just possible that it was brought after the *Equites*, on the ground that Aristophanes was an Aeginetan. (It is at least certain that he possessed an estate there, otherwise *Ach.* 652-5 would be meaningless.) But such a supposition does not throw much light on this passage, as, according to the authorities, Aristophanes was acquitted καὶ φανερός κατασταθεὶς πολίτης κατεκράτησε Κλέωνος, and, consequently, there was no reason for πιθηκισμός. In fact, this passage seems to imply not a lawsuit, but a quarrel and threats. In ἔκνισε there is a reference to Cleon's trade (scraping of hides before tanning), and many commentators see the same reference in ἀπεδειρόμην and θλιβόμενος (cp. *Ran.* 5). Droysen, Koek and Müller-Strübing rightly think that the *Nubes*, which is an ἰδιωτικὸν δράμα, was the first fruit of Aristophanes's πιθηκισμός. The note of schol. V here is to the point: ἄδηλον, πότερον τῆς Καλλιστράτου εἰς τὴν βουλὴν εἰσαγωγῆς [after the *Babyloni*] καὶ νῦν μιμνήσκεται . . . ἢ ἑτέρας κατ' αὐτοῦ γενομένης Ἀριστοφάνους καὶ μὴ εἰσαγωγῆς, ἀλλὰ ἀπειλῆς τινος, ὅπερ καὶ μᾶλλον

ἐμφαίνεται· ἐκεῖνά τε γὰρ ἀναπολεῖν ἀρχαιότερα ἔσται, νῦν τε περὶ αὐτοῦ λέγει. (This passage is discussed by Fritzsche *Quaest. Aristoph.* i. pp. 301 seqq., Müller-Strüb. *Hist. Krit.* p. 607, Zacher *Phil.* xlix. p. 333, and by Briel *de Callistr. et Philon.* p. 45; see too Leo *Rh. Mus.* xxxiii. p. 400, Schrader *Phil.* xxxvi. p. 385, Petersen *Fleck. Ann.* lxxxv. p. 656, Lübke *Obs. Crit.* p. 17, Ranke *Vita* p. xxiv, vanLeeuwen *Mnem.* xvi. pp. 413 seqq., Gilbert *Beiträge* p. 194, Schwieger *de Cleone Ath.* p. 10, CFHermann *Progr.* Marburg 1835 pp. 111 seqq.).

1286. ἀπεδειρόμην: the longer form δείρειν is found also in *Nub.* 442, *Av.* 365.

1288. οὐδὲν ἄρα, 'not, as it seems, because they had any concern for me, but merely to know whether I should utter some little jest when in the press.' According to *Vita Aristoph.* xii, the witticism was μήτηρ μὲν τέ μέ φησι τοῦ ἔμμεναι, αὐτὰρ ἔγωγε | οὐκ οἶδ'. οὐ γάρ πώ τις ἐὼν γόνον αὐτὸς ἀνέγνω (Hom. *Od.* i. 215)—which, to say the least, was not happy, unless the charge was not ξενίας but ὑποβολῆς. However, Eupolis (*Frg.* 357. 3) seems to allude to a charge of ξενία against Aristophanes, ὃ τι παθόντες τοὺς ξένους μὲν λέγετε ποιητὰς σοφοὺς κτλ.

ὅσον = τοσοῦτο δὲ μόνον ὅσον, *Lys.* 732, *Nub.* 433 οὐ γὰρ τούτων ἐπιθυμῶ | ἀλλ' ὅσ' ἐμαυτῷ στρεψοδικῆσαι καὶ τοὺς χρήστας διολισθεῖν, *Thuc.* i. 2. 1, vi. 105. 2.

1289. ἐκβαλῶ, 'utter unthinkingly'; *Ran.* 595 ἐκβαλεῖς τι μαλθακόν, *Aesch. Agam.* 1663 κάκβαλεῖν ἔπη τοιαῦτα, *Herod.* vi. 69 ὡς ἀνοήτῃ τὸ ἔπος ἐκβάλοι τοῦτο, *Eur. HF.* 148 ἐκβαλὼν κόμπους κενούς. It regularly means 'to drop,' *Lys.* 156 ἐξέβαλ', οἶω, τὸ ξίφος, *Theophr. Char.* xi ἐκβαλεῖν τὸ ποτήριον.

1290. ὑπό τι, 'I played the ape for a while—to a slight extent,' cp. *Xenarch.* 2 ὡς ὑπό τι [Porson for εὖπο τι] νυστάζειν γε καὐτὸς ἄρχομαι, *Diph.* 64. 5, *Plato Gorg.* 493 c ὑπό τι ἄτοπα. It is not found elsewhere in Aristophanes.

ἐπιθήκισα: *Ran.* 1084 ἡ πόλις . . ἀνεμεστῶθη | βωμολόχων δημοσιθήκων, cp. line 1241 n., *Henry VIII* v. iii. 126 'To me you cannot reach, you play the spaniel, And think with wagging of your tongue to win me.'

1291. 'So now the stake has left the vine in the lurch.' *Schol. V παροιμία*, ὅταν ὑπὸ τοῦ σφύζοντος τὸ σφύζομενον ἀπατηθῇ (codd. σφύζομενον . . σφῶζον). *Thomas Mag.* 393. 16 ἐπὶ τῶν καθ' ἐαυτῶν εἰσαγόντων βοηθοὺς. These explanations and the logic of the passage prove that the sense must be 'the spectators, through their indifference, have lost their only champion

against the tyranny of Cleon.' Aristophanes is the χάραξ, and the vine is the Athenian Demus, which lost its support when the poet 'played the ape.'

Two other explanations have been given, but both are based upon late scholia: (1) παροιμία ἀπὸ τῶν καλάμων τῶν προσδεσμονμένων ἀμπέλοις, οἱ ἐνίοτε ῥιζοβολήσαντες ὑπεραύξονται τῶν ἀμπέλων, viz. Cleon is the vine, which was deceived in its χάραξ Aristophanes. Cleon thought that he had silenced Aristophanes, but in the *Vespae* the poet returns to the attack with fresh vigour (so Blaydes and vanLeeuwen). (2) Schol. R ὑπὲρ τοῦ ποιῆσαι λέγεσθαι ['rehearsed'] τὰς κωμωδίας· ἐψηφίσατο γὰρ ὁ Κλέων μηκέτι δεῖν κωμωδίας ἐπὶ θεάτρων εἰσάγεσθαι ὅτι ξένων παρόντων πολίταις ἔσκωπτον. 'Obviously a late note by a Latin. Hence the θεάτρων is probably right, and even the dative after σκώπτειν' (Rutherford). This scholion is due to an unfortunate reminiscence of *Ach.* 503 seqq. and of the psephism περὶ τοῦ μὴ κωμωδεῖν passed in the archonship of Morychides (schol. *Ach.* 67). See Lübke *Obs. Crit.* pp. 6 seqq., Cobet *Obs. Crit.* p. 29.

EXODUS. See *Intro.* p. xxiii.

1474. 'Here's a pretty mess Into our house some power has whirligigged' (Rogers).

ἄπορα, 'awkward'; cp. Eur. *Bacch.* 800 ἀπόρῳ γε τῷδε συμπεπλέγμεθα ξένῳ.

γε: cp. line 146 n.

1475. εἰσκεκύκληκεν, 'has wheeled into the house'—a reference to the theatrical contrivance ἐκκύκλημα, the use of which was not unknown at this time even in Comedy; cp. *Ach.* 408, *Thesm.* 96, 265, *Eq.* ad fin. (Niejahr *Quaest. Aristoph. scen.* pp. 36 seqq., but cp. Dörpfeldt *d. gr. Theater* pp. 237 seqq.). κυλίνδειν is used with similar comic effect *Eq.* 1249 κυλίνδεται εἰσω τόνδε τὸν δυσδαίμονα, *Thesm.* 650 κακοδαίμων ἐγώ, | εἰς οἷ' ἐμαυτὸν εἰσεκύλισα πράγματα. EReisch thinks that here, as in line 699, the verb parodies Tragedy, in which κυκλεῖν was used very boldly, cp. Pollux ix. 158 who gives as equivalents for εἰσῆλθεν the expressions εἰσεκυκλήθη, ἐπεισεκυκλήθη (Dörpfeldt *op. cit.* p. 237).

1476. διὰ πολλοῦ: cp. line 1252 n.; διὰ πολλοῦ χρόνου is found only here and in *Plut.* 1045, but διὰ χρόνου occurs 5 times in Aristophanes.

1478. ὀρχούμενος: the natural result of intoxication for a Greek, Eriphus 1 λόγος γάρ ἐστ' ἀρχαῖος οὐ κακῶς ἔχων | οἶνον λέγουσι τοὺς γέροντας, ὦ πάτερ, | πείθειν χορεύειν οὐ θέ-

λοντας, Alexis 222 τοῦτο γὰρ νῦν ἐστὶ σοι | ἐν ταῖς Ἀθήναις ταῖς καλαῖς ἐπιχώριον· | ἅπαντες ὀρχοῦντ' εὐθὺς ἂν οἴνου μόνον | ὁσμὴν ἴδωσιν. One of the characteristics of the 'reckless man' (Theophr. *Char.* vi) was ὀρχεῖσθαι νήφων τὸν κόρδακα, and of the 'unseasonable man' (ibid. xiii) ὀρχησάμενος ἄψασθαι ἐτέρου μηδέπω μεθύνοντος. So it happened that Hippocleides 'who didn't care' 'danced away his marriage' (Herod. viii. 129): cp. the parody of Euripides's verse, Διόνυσος ποιεῖ χορευτήν, κἂν ἄμουσος ἦ τὸ πρὶν (Aristeid. ii. 198), and further, the *locus classicus* Dem. 23, Athen. xiv. 629, and Hor. *Sat.* ii. 1. 24 saltat Milonius, ut semel icto | accessit fervor capiti numerusque lucernis.

1479. τάρχαῖα: sc. σχήματα, cp. line 1524.

Θέσπις: this passage is an argument against Casaubon's view (*de satyr. Gr. poesi et Rom. sat.* p. 122) that contests commenced with Phrynichus and Aeschylus (AMüller *Bühnenalt.* p. 315, AEHaigh *Tragic Drama* p. 37). For the fragments of Thespis, which are all spurious, see Nauck *FTG.* pp. 832 seqq.

1480. κρόνους: the age of Κρόνος was at once the Golden Age, and the paradise of fools; Cratin. 165 οἷς δὴ βασιλεὺς Κρόνος ἦν τὸ παλαιὸν | ὅτε τοῖς ἄρτοις ἤστραγάλιζον, μᾶζαι δ' ἐν ταῖσι παλαίστραις | Αἰγινᾶται κατεβέβληντο δρυπεπεῖς βώλοις τε κομῶσαι, *Nub.* 398, 929, 1070. Philocleon seems to believe in the dictum *antiquitas saeculi iuventus mundi*. According to him, the modern dancers are the true κρόνοι, Philonid. (or Nicophon 22) *Frg.* 15 νυνὶ δὲ Κρόνου καὶ Τιθωνοῦ παππεπίπαππος νενόμισται, *Nub.* 998 Ἰαπετός, *Com. adesp.* 1044 Κόδρος. Other ways of putting the same reproach are the following: *Com. adesp.* 546 ἀρχαιότερα τῆς διφθέρας ['records'] λέγεις Διός, 914 ὑπερφυῆς Κρόνος, Pollux 2. 16 κρονόληρος. Cp. line 1370 n.

1481. τοὺς νῦν: the error τὸν νοῦν is as old as schol. R τὸ τὸν νοῦν πρὸς τὸ κρόνους—ἀποδείξειν ἀρχαίους τινὰς τὴν ἐπίνοιαν.

1482. This line was apparently suggested by Eur. *Cycl.* 222 εἰ· τίν' ὄχλον τόνδ' ὀρῶ πρὸς αὐλίοις; (vanLeeuwen *Mnem.* xvi. p. 421).

1483. τουτὶ καὶ δὴ seems to have been a stereotyped phrase, 'this is the old story' 'see, here comes again our trouble with the old folly' (Kock); cp. *Ran.* 1018. Such at any rate is the meaning in *Nub.* 906 αἰβοῖ· τουτὶ καὶ δὴ | χωρεῖ τὸ κακόν· δότε μοι λεκάνην. Were it not for these parallels, it would be more natural to translate 'the trouble is getting worse,' cp. *Pax* 509 χωρεῖ γέ τοι τὸ πρᾶγμα, *Nub.* 18 οἱ γὰρ τόκοι χωροῦσιν, *Mnesim. Com.* 4. 18 πρόποσις χωρεῖ.

1485. σχήματος = 'figures'; *Paw* 323, Herod. vi. 129 ὀρχήσατο Λακωνικά σχημάτια.

1486. ἴσως, ironical, 'I guess'; cp. line 256.

1487 seqq. 'With the strong contortion the ribs twist round, And the nostril snorts, and the joints resound, And the tendons crack' (Rogers).

1487. The chief characteristic of Greek dancing was the outward representation of an idea (νοήματος μίμησις) which all the limbs took their due share in expressing; Xen. *Sympr.* 2. 16 ὅτι οὐδὲν ἄργον τοῦ σώματος ἐν τῇ ὀρχήσει ἦν, ἀλλ' ἅμα καὶ τράχηλος καὶ σκέλη καὶ χεῖρες ἐγυμνάζοντο. Hence dancers were called χειρόσοφοι, cp. Antiphan. 113 οὐχ ὀρᾶς ὀρχοῦμενον ταῖς χερσὶ τὸν βάκηλον; (see Beck.-Göll. *Charik.* i. pp. 166-7).

1487. λυγίσαντος seems to describe the dance called ἱγδῖς ('Highland fling'). So Cratin. 219 ξίφιζε καὶ σπύρθιζε [Kock] καὶ διαρρικνοῦ 'dance the sword-dance and fling.' λυγίζειν is a word of the palaestra, Eupol. 339 λυγίζεται καὶ συστρέφει τὸν αὐχένα, but is used of the lithe movements of a dance Lucian *de saltat.* 77 εὐκίνητος ἔστω, ὡς λυγίσεσθαι τε ὅπη καιρὸς καὶ συνεστάναι καρτερῶς, and of rhetorical artifices *Ran.* 775, Plato *Rep.* iii. 405 c ἱκανὸς πάσας μὲν στροφὰς στρέφεσθαι, πάσας δὲ διεξόδους διεξελθὼν ἀποστραφῆναι λυγιζόμενος, ὥστε μὴ παρασχεῖν δίκην.

ὑπὸ ῥύμης: the prep. is normal with ῥύμης, *Ecc.* 4, *Nub.* 407 ὑπὸ τῆς . . ῥύμης αὐτὸς ἑαυτὸν κατακάων (Sobol. *Praep.* p. 213) 'whirl.' ὑπαί of the inferior MSS. is not in itself wrong, in a quotation; cp. *Av.* 1426, *Ach.* 970.

1489. πῖθι: Menand. 69 ἐλλέβορον ἤδη πῶποτ' ἔπιες, Σωσία: B. ἀπαξ. A. πάλιν νῦν πῖθι· μαίνει γὰρ κακῶς, cp. ἐλλεβοριᾶν Callias 28. Hellebore is called Anticyra Diph. 126. 7 διὰ τῶν νεφέων διάπεμψον Ἀντικύραν. A similar proverb was εἰς Κέσκον <ἄπιθι>, from Cescus, a town in Cilicia, on the river Noûs (*Com. adesp.* 807).

1490. πτήσσει: cp. Eur. *Cycl.* 407, *HF.* 974: only used of the cowering of birds. A parody of a line quoted three times by Plutarch: ἔπτηξ' ἀλέκτωρ δοῦλον ὡς κλῖνας πτερόν; so in *Av.* 70 an ἀλέκτωρ is called an ὄρνις δοῦλος. I have no doubt that Nauck (*FTG.* p. 724) is right in referring κυκλοσοβᾶτε and ἐκλακτισάτω also to Phrynichus, as these words recall the ἱππόλοφα ῥήματα of early Tragedy. However, Nauck's reconstruction of the original is open to question, on account of the superfluous γε, viz. τάχιν πῶδα κυκλοσοβῆσω | σκέλος οὐράμιόν γ' ἐκλακτίζων. It is possible that Eupolis may

have satirised the same passage (*Frg.* 411). The objections of Meineke (*Hist. Crit.* p. 149) that Phrynichus had long been dead, and that Aristophanes admired him, may be answered by referring to lines 1478-81. Philocleon's object was to show that modern dancers, like the Phrynichus who is supposed to be attacked here (by Meineke, vanLeeuwen, Harwardt) were the true κρόνοι. The χορικά or ὀρχηστικά of Phrynichus were celebrated; like Thespis and Pratinas, ἐδίδασκε τοὺς βουλομένους ὀρχεῖσθαι (*Athen.* i. 22 A). His own boast is quoted by Plutarch (*Quaest. Sympr.* viii. 9. 3) σχήματα δ' ὀρχησις τόσα μοι πόρεν, ὅσσ' ἐνὶ πόντῳ | κύματα ποιεῖται χεῖματι νύξ ὀλοή, (cp. AEHaigh *Tragic Drama* p. 44 n. 3). Even Aeschylus πολλὰ σχήματα ὀρχηστικά αὐτὸς ἐξευρίσκων ἀνεδίδου τοῖς χορευταῖς (*Athen.* i. 21 E).

That the line is not Aristophanes's own, is shown by ὥς for ὥσπερ, the position of τις, and ἀλέκτωρ, which is an old word occurring in Cratinus, in Plato Comicus (*Frg.* 209) σὲ δὲ κοκκύζων ὄρθρι' ἀλέκτωρ προκαλεῖται, and in Herond. iv. 12, 16, but not found in iambics. Hence, Meineke's emendation of *Nub.* 663, viz. τὴν τε θήλειαν καλεῖς | ἀλέκτορα [MSS. ἀλεκτρύονα] κατὰ ταῦτό καὶ τὸν ἄρρενα is verbally as well as metrically impossible. Schol. R thinks that Phrynichus referred to an event in his own career, viz. παροιμία ἐπὶ τῶν κακῶς τι πασχόντων, ἀπὸ Φρυνίχου τοῦ τραγικοῦ. ὑποκρινόμενον γὰρ αὐτὸν τὴν Μιλήτου ἄλωσιν οἱ Ἀθηναῖοι δακρυσάντες ἐξέβαλλον δεδοικότα καὶ ὑποπτήσσοντα (also in Aelian *VH.* xiii. 17).

1491. 'Soon you will strike—aye, my leg, and kick it heaven-high.'

βαλλήσεις: as the sentence is interrupted by Philocleon, it is impossible to know what was meant to be the object of this verb. Schol. R read βαλλήσει, viz. ἀντὶ τοῦ βληθήσῃ—νικηθήσῃ, apparently λίθοις διὰ μανίαν, *An.* 524 ὥσπερ δ' ἤδη τοὺς μαινομένους | βάλλουσ' ἡμᾶς, but perhaps as a bad dancer, as a bad poet in *Ran.* 778, cp. *Athen.* vi. 245 D ὦ ταλαίπωρε, καὶ ἡ φακῇ σε βάλλει of an incompetent citharoedus, who in eating porridge closed his teeth on a stone.

1492. οὐράνιον: it may be noted that Meineke's οὐρανίαν is supported by the omission (in RV) of γε, which is mere surplusage (for in *Ran.* 781 οὐράνιον γε the γε is due to the oath) if βαλλήσει is read; cp. Hesych. οὐρανίαν· ὅταν τὴν σφαῖραν ἀναβάλῃσιν· καὶ τὴν τοιαύτην δὲ καθόλου παιδιὰν οὐρανίαν καλοῦσι καὶ οὐρανιαίνειν· παρὰ οὖν τοῦτο ἔπαιξεν Ἀριστοφάνης, cp. further Pollux ix. 106, *Com. adesp.* 742. So the line would mean 'kicking up my leg like a ball.' The

ἐκλάκτισμα seems to have resembled the 'Pas de Quatre' as it was originally danced: γυναικῶν ὀρχήματα ἐν οἷς ἔδει ὑπὲρ τὸν ὦμον ἐκλακτίσαι (Pollux iv. 102); cp. 'the swaggering up-spring reels' *Hamlet* I. iv. 9.

1493. κατὰ σαυτόν, 'look where you are going' 'quo in loco te moveas, vide' (Brunck). It seems to be formed on the analogy of κατὰ σεαυτόν ἔλα: cp. *Ach.* 1019 κατὰ σεαυτόν νυν τρέπου, *Nub.* 1263.

1496. πράγματα, 'it's a mad business'; *Ach.* 1141 χειμέρια τὰ πράγματα. πράγματα = 'the state of the case'; cp. line 799 n.

1499. ἐνθάδ' εἰσίτω: 'festive respicitur vs. 891. quantum mutatus ab illo!' (vanL.).

διορχησόμενος, 'to dance a match with me'; *Eq.* 781 Μήδοισι διεξιφίσω, 1403 πόρναισι καὶ βαλανεῦσι διακεκραγένοι 'to have a bawling-match with' (see further Cobet *NL.* p. 625). The dancing-match is apparently suggested by Eur. *Cycl.* 445 seq. ἐπὶ κῶμον ἔρπειν πρὸς κασιγνήτους θέλει | Κύκλωπας ἥσθεις τῷδε Βακχίου ποτῶ (vanLeeuwen *Mnem.* xvi. p. 421).

1500. ἢ οὐδέεις: for the synizesis cp. line 827 n.

1502. μέσατος: schol. V ἀκριβῶς δὲ ἔοικε λέγειν· τέσσαρες μὲν δὴ εἰσιν, ἀλλ' οἱ τρεῖς χορευταί, Ξενοκλῆς δὲ ποιητής. It is by no means certain that there were four; e.g. schol. *Ran.* 86 calls them Xenocles, Xenocleitus, Xenotimus, Datis, but it is known that Datis (= 'barbarian') was the nickname of Xenocles. Xenocleitus is not mentioned elsewhere, and Xenarchus is given as the name of the third son by schol. *Pax* 778. The best-known member of the family was the Tragic poet Xenocles, who defeated Euripides in Ol. 91. 1, cp. *Aelian* *VH.* ii. 8 ἀντηγωνίσαντο ἀλλήλοις Ξενοκλῆς καὶ Εὐριπίδης καὶ πρῶτός γε ἦν Ξενοκλῆς ὅστις ποτὲ οὗτός ἐστιν, Οἰδίποδι καὶ Λυκάονι καὶ Βάκχαις καὶ Ἀθάμαντι σατυρικῶ. τούτου δεύτερος Εὐριπίδης ἦν Ἀλεξάνδρῳ καὶ Παλαμήδῃ καὶ Τρῳάσι καὶ Σισύφῳ σατυρικῶ. γελοῖον δέ, οὐ γάρ; Ξενοκλέα μὲν νικᾶν, Εὐριπίδην δὲ ἡττᾶσθαι καὶ ταῦτα τοιούτοις δράμασι. Only a single line of his works has been preserved—in Aristoph. *Nub.* 1264 ὦ σκληρὲ δαῖμον, ὦ τύχαι χρυσάμπυχες (Aristoph. *Θραυσάντυχες*, cp. Nauck *FTG.* p. 770). He was called δωδεκαμήχανος (Plato *Com.* 134), the nickname of the meretrix Cyrene, and μηχανοδίφης (*Pax* 790), from the excessive use he made of the μηχανή in his plays. The father Carcinus, the son of Thorycius, or of Xenotimus (Thuc. ii. 23) according to Dobree, was celebrated for his dances, *Pax* 864 τῶν Καρκίνου στροβίλων. His tragedies are not known even by name (see Meineke *Hist. Crit. Com. Gr.*

pp. 505-17). There was a proverb ἐν γὰρ ἀμηχανίῃ καὶ ὁ Καρκίνος ἔμμορε τιμῆς *Com. adesp.* 52.

1503. ἔμμελεια, 'I will destroy him with the *pas de—* fives: for he is no hand at rhythm.' ἔμμελεια was a Tragic dance, cp. schol. *Nub.* 540 and AEHaigh *Tragic Drama* p. 356 n. 3.

1504. 'He's not worth his salt at rhythm.'

ἐν τῷ ῥυθμῷ: for ἐν of the *sphere* of action cp. *Ran.* 1122, *Erg.* 469 ἐν πίθῳ τὴν κεραμεῖαν [ἐπιχειρεῖν] = 'one must walk before one can fly.'

ῶζυρέ: the vowel is shortened in the voc., cp. δέλαιος line 40 n. The word is not used in Comedy except in the voc. In Theocr. x. 1 τί νῦν ῶζυρὲ πεπόνθει; the vowel retains its original quantity (see Kühner-Blass *Gram.* i. p. 307). Cp. line 186 n. for similar survivals in Comedy.

1509. ἦν: the idiomatic tense in this exclamation of surprise, cp. line 183 n. Among the Atticists, ἦν for ἐστὶ was thought an Attic elegance; schol. *Plut.* 406.

ὄξις, ἢ φάλαγξ, 'a vinegar-cruet or a spider.' It is impossible to know the application of the comparison, but *Av.* 1203 ὄνομα δέ σοι τί ἐστὶ; πλοῖον ἢ κυνῇ; is equally strange. vanLeeuwen thinks that ὄξις and φάλαγξ must be sea-fish of some kind, but the pointlessness of the comparison may be the only thing humorous in the line, cp. line 1311 n. Philocleon was, indeed, 'most comparative,' and it was his way to make similes οὐδὲν εἰκότας τῷ πράγματι.

1510. πινοτήρης: schol. *R.* περὶ Ξενοκλέους ὁ λόγος· διαβάλλει αὐτὸν ὡς ἀδηφάγον. It is rather his diminutive stature that Aristophanes satirises. The πινοφύλαξ was a καρκίνιον . . πίνη σύννομον καὶ αἰὲν ταύτῃ προσεχόμενον. Σοφοκλῆς Ἀμφιαράῳ [*Nauck FTG.* p. 154] ὁ πινοτήρης τοῦδε μάντεως χορός (schol. *V.*). The ancients believed that it warned the *πίναε* of any approaching danger, *Cic. de Fin.* iii. 19; see Rogers's note.

1513. 'Here's a fine troop of wrynecks settling down' (Rogers).

ὀρχίλων: a pun on ὀρχηστῶν, and, according to schol. *R.* on ὀρχεις· ἐκ τούτου αὐτῶν ὑπεμφαίνει τὸ κατωφερές ('lewdness'); cp. *Pax* 787 seq. ἀλλὰ νόμιζε πάντας [viz. the Carcinitae] | ὀρτυγας οἰκογενεῖς, γυλιαύχενας ὀρχηστὰς | ναννοφυεῖς, σφυράδων ἀποκνίσματα, μηχανοδίφας. The ὀρχίλος, like the τροχίλος, was a 'golden-crested wren' (cp. Thompson *Glossary of Grk. Birds* p. 126). Its reputation did not stand high (cp. ὀρνιθάριον τῶν

εὐωνήτων Hesych.). Its diminutive size probably suggested the comparison here, cp. *Twelfth Night* III. ii. 70 'Look, where the youngest wren of nine comes.'

1514. καταβατέον: probably εἰς ἀγῶνα like *descendere*, cp. line 1342 n., Soph. *Trach.* 504 ἀλλ' ἐπὶ τάνδ' ἄρ' ἄκοιτιν | τίνες ἀμφίγνοι κατέβαν πρὸ γάμων, Xen. *Anab.* iv. 8. 27 ἡγωνίζοντο δὲ παῖδες κτλ. . . καὶ καλὴ θέα ἐγένετο· πολλοὶ γὰρ κατέβησαν, Herod. v. 22 (cp. Dörpfeldt *d. gr. Theater* p. 190). In the reading of RV αὐτοὺς μ', ὥςϋρέ, which has come from line 1504, there is no elision of οἱ, as Blaydes says; cp. Av. 1236 ὄρνιθες ἀνθρώποισι νῦν εἰσιν θεοὶ | οἷς θυτέον αὐτοὺς (where the accus. is preferred to avoid confusion), *Ecc.* 876. *Eq.* 72 ποῖαν ὁδὸν νῶν τρεπτέον; is a doubtful instance.

1515. ἦν ἐγὼ κρατῶ: cp. line 581 n. Schol. παρασκεύασον ἄλμην, ἴνα, ἐὰν αὐτοὺς νικήσω, ὀπτήσω καὶ αὐτοὺς φάγω, cp. *Ach.* 671 seq. Bdelycleon might have appositely quoted the proverb (Phot. 448. 14, cited by Blaydes) πρὶν τοὺς ἰχθῦς ἐλεῖν σὺ τὴν ἄλμην κυκᾶς (= 'you count your chickens before they are hatched').

Philocleon's repast upon his rivals is suggested by the δαῖς ἄτερ κρεανόμων of the Cyclops (Eur. *Cycl.* 241-6) on the 'trusty companions' of Odysseus.

1516. συγχωρήσωμεν, 'let us make way a little'; schol. R ἐπ' ὀλίγον συσταλῶμεν ('pack close for a little' Ruth.).

1517. ἐφ' ἡσυχίας (cp. line 1167 n.) = *libere* (Sobol. *Pracp.* p. 167). This use of ἐπί does not occur elsewhere in Aristophanes.

βεμβικίζωσιν, 'pirouette'; cp. Av. 1461, Callim. *Epigr.* 1. 9 οἱ δ' ἄρ' ὑπὸ πλεγγῇσι θαῶς βέμβικας ἔχοντες | ἔστρεφον εὐρείῃ παῖδες ἐν τριόδῳ.

1519. τοῦ θαλασσίοιο: cp. Aesch. *Pers.* 580 σκύλλονται πρὸς ἀναύδων, ἐή, | παίδων τὰς ἀμιάντου. θεοῦ is elsewhere omitted in such a context, Plato *Com.* 134 καὶ Ξενοκλῆς παρῆν ὁ δωδεκαμήχανος | ὁ Καρκίνου παῖς τοῦ θαλαττίου, Eubul. 44 τὴν τ' εὐπρόσωπον λοπάδα τοῦ θαλαττίου, but it is possible that these lines are incomplete. Aristophanes elsewhere uses Epic forms (e.g. line 662, *Eq.* 1295 ἀνέρων, *Frg.* 123 ἀμφιπόλοιο, *Lys.* 116 παρταμοῦσα, 642 τάρχηγέτι in parodies), and Cratin. 95 κταμένοις, 100 ποσσίν, 126 ἄκασκα προβῶντες, Hermipp. 55 πασσαλόφιν. In like manner the present lines are obviously a quotation or a parody, as is proved by τέκνα, κύκλοσοβείτε. As the Carcinitae are here called 'the children of the sea-god,' so in *Nub.* 1261 τῶν

Καρκίνου τις δαιμόνων ἐφθέγγατο, Καρκίνου is a surprise for Ηοσειδῶνος. It is probable that Aristophanes, as well as Plato and Eubulus, parodied Eur. *Frq.* 885 ἄλῃθες, ᾧ παῖ τῆς θαλασσίας θεοῦ, as Aristophanes did in *Ran.* 840 ἄλῃθες, ᾧ παῖ τῆς ἀρουραίας θεοῦ. See further Cobet *Obs. Crit.* p. 185.

1523. 'Whisk nimble feet around you: kick out, till all admire, The Phrynichean kick to the sky' (Rogers).

τὸ Φρυνίχειον: Εὐφρόνιος οὕτως φησὶν ὀνομάζεσθαι σχῆμά τι τῆς τραγικῆς ὀρχήσεως (schol. R). Euphronius was probably quite right, although Rutherford is inclined to bracket τῆς τραγικῆς: cp. line 1490 n. For the ellipse cp. Blaydes on *Ach.* 261 and line 106 n.

1526. ἰδόντες: sc. ὄν. The omission of the partic. is not suspicious in a parody, cp. Eur. *Hipp.* 1439 ὁρῶ δέ σ' ἤδη τοῦδε πλησίον κακοῦ (which Cobet condemns, *VL.* p. 565). There is also an example in *Nub.* 124 ἀλλ' οὐ περιόψεται μ' ὁ θεῖος Μεγακλῆς ἀνιππον ἀλλ' εἴσειμι κτλ. (Cobet ἀνιππον ὄντ'· ἀλλ' εἴμι). In fact ὦν was continually omitted with τυγχάνω, διατελῶ, αἰσθάνομαι and ὁρῶ, but not in Comedy (OKähler on *Nub.* 124), e.g. τυγχάνω is found only once without ὦν, *Eccl.* 1141, but 4 times in Sophocles (*Aj.* 9, *El.* 46, 313, 1457).

1527. ὥζωσιν: there is no reason why Blaydes should seek to remove this anomaly in a parody, although ὅπως c. subj. is a construction unknown to Aristophanes (Cobet *Misc. Crit.* p. 458, Stahl *QG.* p. 25), for in *Eccl.* 117 ξυνελέγημεν ἐνθάδε | ὅπως προμελετήσωμεν ἀκεῖ δέῃ λέγειν, -σαιμεν is obviously required, as Aristophanes never allows the vivid subj. after an historical tense, and *Av.* 1240-2 are obviously a parody. In like manner, ὥς ἄν is universal except in cantica (*Lys.* 1265, 1305), and in an iambic tetrameter prefixed to a canticum (*Eccl.* 286). This law, which is abundantly proved by inscriptions (where, however, ὥς or ὥς ἄν is never used in a final sense), is peculiar to conversational language, as in Tragedy ὅπως ἄν is much rarer than ὥς ἄν, and both than ὅπως and ὥς (Weber *Entwick. gesch. d. Absichtss.* i. p. 79).

ὥζειν: the Greeks readily formed verbs from interjections and other onomatopoeic words: cp. φεύζειν, line 626 ποππύζειν, *Eq.* 1126 βρύλλειν, *Av.* 1681 βαβάζειν, *Plut.* 307 γρυλλίζειν, *Lys.* 761 κικκαβίζειν (of an owl), *Ach.* 746 κοῖζειν, *Thesm.* 231 μύζειν, *Eccl.* 31 κοκκύζειν, *Av.* 307 πιππίζειν, *Plut.* 454 γρύζειν (= ἀντιλέγειν), *Eq.* 294, *Vesp.* 373, *Lys.* 656, *Nub.* 963 (Lottich *de serm. vulg.* p. 12).

1528. 'On, on, in mazy circles: hit your stomach with your heel' (Rogers).

στρόβει: cp. *Nub.* 701 *σαντὸν στρόβει πυκνώσας*. In *Eq.* 387 ἀλλ' ἐπιθι καὶ στρόβει it is differently used (= θορύβει, ἐκφόβει *Hesychius*), as in *Aesch. Ag.* 1215, *Choeph.* 1050.

1529. γάστρισον has here the meaning denied to it by Phrynichus (lxxvi) γαστρίζειν ἐπὶ τοῦ ἐμπίπλασθαι λέγουσιν οἱ Ἀθηναῖοι, οὐκ ἐπὶ τοῦ τὴν γαστέρα τύπτειν. It is rather curious that in classical Greek it is found only in the latter sense, *Eq.* 273, 454. As Rutherford points out (*NP.* p. 178), verbs in -ίζειν have their meaning fixed by the context: *θερίζειν*=(1) 'to pass the summer,' (2) 'to mow'; *χειμάζειν*=(1) 'to pass the winter,' (2) 'to raise a storm'; *λαρυγγίζειν*=(1) 'to throttle' *Eq.* 358, (2) 'to bawl' *Dem.* 323. 1.

1531. ποντομέδων: viz. Carcinus, who is addressed with the title of Poseidon, cp. *Plut.* 1050.

1534. 'He gazes with delight at his hobby-dancers three' (Rogers).

τριόρχαις: a pun on *τρισὶν παισὶν ὀρχουμένοις* (cp. line 1513). *τριόρχης* was really the name of a bird, *Av.* 1181, 1206.

1536 seq. 'For of all the comedians who have dismissed a Chorus with a dance, none has done this before.'

The note of the schol. V εἰσέρχεται ὁ χορὸς ὀρχούμενος οὐδαμῶς δὲ ἐξέρχεται is erroneous, as the Chorus often left the stage dancing. The contrast here is not between ἀπήλλαξεν and εἰσέρχεται, but between ὀρχούμενον and ἄδοντα. The novelty in this ἐξοδος was the introduction of the grotesque dance (the κόρδαξ), to which it was impossible to sing.

The old Attic comedies were terminated by a κῶμος sung to the flute, a custom which points to the origin of Comedy in κῶμοι (vWilam. *Hom. Unters.* p. 248). The ἐξοδοὶ in Aristophanes are either (1) popular songs (*Acharneis*, *Equites*, *Nubes*, *Thesmophoriazusae*, *Ranae*, *Plutus*), or (2) artificial odes, parodied from well-known lyrics (*Vespae*, *Pax*, *Aves*, *Lysistrata*, *Ecclesiazusae*) (Poppelreuter *de com. Att. primord.* p. 38). The interpretation of the scholiast requires ὅστις to be taken as ὥστε, a common construction after οὕτω in a negative clause, cp. 'breathes there a man with soul so dead, who never to himself hath said'; *Soph. Ant.* 220 οὐκ ἐστὶν οὕτω μῶρος ὅς θανεῖν ἐρᾷ, *Dem.* 13. 16 τίς οὕτως εὐήθης ἐστὶν . . ὅστις ἀγνοεῖ . . ; Mr. Graves goes too far in denying the possibility of this construction

in a positive sentence, as the following passage shows, viz. Eur. *Andr.* 170 ἐς τοῦτο δ' ἤκεις ἀμαθίας . . ἦ . . τολμᾶς.

1536. πάρος: cp. *Eq.* 1337; only in elevated style (Bachm. *Conj.* p. 47).

1537. ὅστις is regular after the neg. (Sobol. *Synt.* p. 173).

EXCURSUS I

Hypothesis lines 29 seqq. : ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμυνίου διὰ Φιλωνίδου ἐν τῇ πόλει Ὀλυμπιάδι. β' ἦν· εἰς Ἀθήναια. καὶ ἐνίκα πρῶτος Φιλωνίδης Προάγωνι, Λεύκων Πρέσβεσι τρίτος. Such is the text of this disputed passage as given by RV. Even accepting Kanngiesser's ingenious emendation ἐν τῇ πθ' Ὀλυμπιάδι (see his *über die alte-komische Bühne* p. 270), many difficulties remain: (1) the position of β' ἦν between the date and the festival is without parallel; (2) the order of the words καὶ ἐνίκα πρῶτος Φιλωνίδης Προάγωνι is unusual, as in the *didascaliae* the author's name normally precedes the title of the play, and its rank in the competition; (3) καὶ ἐνίκα πρῶτος Φιλωνίδης is unnatural, instead of καὶ ὁ αὐτὸς ἐνίκα or something of the kind; (4) if Philonides produced the *Vespaë*, the statement of the treatise περὶ κωμωδίας iii Bergk (viz. τὰς μὲν γὰρ πολιτικὰς τούτῳ—Καλλιστράτῳ—φασὶν αὐτὸν διδόναι, τὰ δὲ κατ' Εὐριπίδου καὶ Σωκράτους Φιλωνίδῃ), though well attested, is clearly erroneous; (5) it is almost impossible to believe that the Archon should have permitted the same διδάσκαλος to produce two plays by the same author at the same festival, at a time when the competing comedies were limited to three.

The simplest solution of these difficulties is that proposed by EPetersen (*Fleck. Ann.* lxxxv. p. 662). Accepting Kanngiesser's ἐν τῇ πθ' Ὀλυμπιάδι ἔτει β', he suggests that ΔΕΥ fell out before ΛΕΥΚΩΝ and that διὰ Φιλωνίδου should be bracketed. Making these alterations, the passage will run thus: ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμυνίου [διὰ Φιλωνίδου] ἐν τῇ πθ' Ὀλυμπιάδι ἔτει δευτέρῳ εἰς Ἀθήναια· καὶ ἐνίκα πρῶτος Φιλωνίδης Προάγωνι δεύτερος, Λεύκων Πρέσβεσι τρίτος. The text has been rearranged by other scholars in the following ways:—

Leo (*Rh. Mus.* xxxiii. p. 404) ejects with Dindorf ἐν τῇ πθ' Ὀλυμπιάδι as a late insertion, as it was not in Aristotle's manner to date by Olympiads but by Archonships: he

furthermore inserts δεύτερος ἦν (viz. β' ἦν) before Φιλωνίδης Προάγωνι.

Rogers (Introd. pp. iii seqq.) suggests ἐδιδάχθη ἐπὶ ἄρχοντος Ἀμεινίου [δι' αὐτοῦ τοῦ Ἀριστοφάνους] ἐν τῇ πρὸ Ὀλυμπιάδι ἔτει β' εἰς Ἀθήναια· καὶ ἐνίκα πρῶτος· Φιλωνίδης Προάγωνι δεύτερος κτλ.

vanLeeuwen ἐδιδάχθη ἐπ' ἄρχοντος Ἀμεινίου διὰ Φιλωνίδου [ἐν ἄστει· πρῶτος ἦν]· Εὐπολὶς Πόλεσι δεύτερος ἦν, Λεύκων Πρέσβεσι τρίτος· καὶ εἰς Ἀθήναια ἐνίκα πρῶτος Φιλωνίδης Προάγωνι.

The suggestions of vanLeeuwen, which he defends with his wonted ingenuity in *Mnemosyne* xvi. pp. 251 seqq., are too daring to meet with ready acceptance. They are furthermore open to the objection that there is not a tittle of evidence to show that Eupolis's Πόλεις was produced in 422 B.C. This play contained a criticism of the treatment of the Allies by the home government. Now in 425 B.C. the tribute had been doubled (see Excursus V), and it is probable that such an increase of the burthens of the allies evoked an immediate protest from their Athenian sympathizers. Hence Zelle (*de com. Graec. temp. defin.* p. 35) assigns the Πόλεις to 424 B.C.

EXCURSUS II

88. φιληλιαστής: ἦσαν δὲ ἡλιασταὶ τὸν ἀριθμὸν Ϝ· ἐδίδοντο δὲ αὐτοῖς χρόνον μὲν τινα δ ὀβολοί, ὕστερον δὲ Κλέων στρατηγῆσας τριώβολον ἐποίησεν ἀκμάζοντος τοῦ πολέμου τοῦ πρὸς Λακεδαιμονίους (schol. R). 'There is no use in trying to emend this in accordance with known facts' (Rutherford), but many scholars read β̄ for δ̄. Beloch (*Rh. Mus.* xxxix. p. 239) thinks it proved that the dicast's fee was two obols, until Cleon raised it (in consequence of the doubling of the tribute in 425 B.C., according to Köhler, cp. Böckh-Fränkel *Staatsh.* ii. n. 434) after Sphacteria to three. It was abolished in 411 B.C. (μισθὸν μηδένα φέρειν μηδεμιᾷ ἀρχῇ Thuc. viii. 97), but *Ran.* 140, 1466, according to Beloch, show that the Periclean μισθός was re-introduced before 406 B.C. Beloch so explains the entry εἰς τὴν διωβελίαν in the budget-lists of 410-9 and 407-6 (*CIA.* i. 188, 189). This theory, however, is inconsistent with <Arist.> *Ath. Pol.* 28. 20 Κλεοφῶν . . δς καὶ τὴν διωβελίαν ἐπόρισε πρῶτος· καὶ χρόνον μὲν τινα διεδίδοδο, μετὰ δὲ ταῦτα κατέλυσε Καλλικράτης Παιανιεὺς πρῶτος ὑποσχόμενος ἐπιθήσειν πρὸς τοῖν δυοῖν ὀβολοῖν ἄλλον ὀβολόν. The nature of the διωβελία is doubtful. The most recent explanation is vWilamowitz's (*Arist. u. Athen* ii. pp. 212 seq.), viz. that it was a pension to

the needy Athenians, who were not employed on active service, during the privations of the great war. Böckh-Fränkel *op. cit.* i. p. 280, ii. p. 10 believe that it was the θεωρικόν, but vWilamowitz assails that view with considerable effect, chiefly on the ground that the Theoric fund was much older than Cleophon. (It is attributed to Pericles by Plut. *Pericl.* 9.) The proposal of Callierates gave rise to the proverb ὑπὲρ τὰ Καλλικράτους of anything exaggerated (cp. Böckh-Fränkel *op. cit.* i. pp. 299-300). It had been wrongly explained by Wachsmuth *Ih. Mus.* xxxiv. p. 161 as relating to a proposed increase of the μισθὸς δικαστικός (on the strength of *Append. Vat. Prov.* iv. 35). On the whole, the weight of authority is in favour of the theory that the Periclean μισθός was *one* obol (see Müller-Strüb. *Hist. Krit.* p. 154, Gilbert *Staatsalt.* i. p. 325, Böckh-Fränkel *op. cit.* i. pp. 295 seqq., CPflug *die Einführung des Soldes* Waldenburg 1876).

EXCURSUS III

157. Δρακοντίδης: there were two well-known men of this name in Athens in the fifth century; (1) Dracontides of Ἀντιοχίς, an ἐπιστάτης in 446-5 B.C. (Hicks *Hist. Inscr.* p. 33, Dittenb. *Syll.* i. p. 19). This Dracontides may have been the accuser of Pericles; cp. Plut. *Pericl.* 32, although Müller-Strübing thinks that Pericles's opponent was No. 2. (2) Dracontides Βατῆθεν. This Dracontides was of a well-known house. His father Lysicles was the son of the Habronichus of Thuc. i. 91, and his son, Lysicles, was the treasury-clerk of 415 B.C. (Dittenb. *Syll.* i. p. 49, *CLA.* 126, 128, 158-9, 182, Müller-Strüb. *Hist. Krit.* p. 597). He himself is best known as having been the colleague of Glaucon and Metagenes in the expedition to Coreyra in 433 B.C. (Dittenb. *Syll.* i. p. 49). Thuc. i. 51. 4 names the captains as Γλαύκων ὁ Λεάγρου καὶ Ἀνδοκίδης ὁ Λεωγόρου. This statement is generally supposed to be an error on the part of the historian himself (Mr. Forbes Thuc. i. xciii speaks of it 'as the single absolute error which has hitherto been found in Thucydides'), but it is not improbable that **ΑΝΔΟΚΙΔΗΣ** is an error, by anagrammatism, for (ΔΡ)ΑΚΟΝΤΙΔΗΣ: ΔΡ would readily fall out after ΚΑΙ. Andocides, the orator, was about 40 years of age in 415 B.C. (at the time of the Mutilation of the Hermæ), and would have been far too young—in 433 B.C.—for such a responsible post, and his grandfather Andocides, the general of the Samian War, would not be likely to occupy a subordinate position with the

fleet 12 years later, for Dittenb. *Syll.* l.c. shows that he was not a general.

The younger brother of this Dracontides was the *προβατοπώλης* of *Eq.* 132, who was killed in Caria (Thuc. iii. 19, Grote vi. p. 13; Gilbert *Beiträge* p. 124 denies the identity); see Müller-Strüb. *op. cit.* p. 599.

I have no doubt that this was the Dracontides of Aristophanes. He was obviously an oligarch, and, not improbably, one of the Thirty Tyrants in later years (Xen. *Hell.* ii. 3. 2). Schol. R's (and Aldine) note is as follows: *πονηρὸς οὗτος <καὶ πλείσταις καταδίκαις ἐνεχόμενος ὡς Πλάτων Σοφισταῖς. Καλλι-στρατος δὲ ἓνα τῶν Α' φησὶν, εἰ μὴ ὁμώνυμος. ἔστι γὰρ οὗτος ὁ περὶ τῶν Α' ψήφισμα περὶ ὀλιγαρχίας γράψας, ὡς Ἀριστοτέλης ἐν πολιτείαις>* (*Ath. Pol.* 34).

Cobet (*Obs. Crit.* p. 186) thinks that Plato *Rep.* viii. 558 A οὔτε φροντίζοντος οὔτε ὀρῶντος οὐδενὸς περινοστεῖ ὥσπερ ἥρως alludes to Dracontides. Dr. Merry says: 'All that is certain about Dracontides is that he is a defendant awaiting trial.' But it is most unlikely that he was actually prosecuted, any more than was Laches (line 240 n.).

EXCURSUS IV

650. 'It is a hard task, and one that requires a judgment of portentous power, and greater than is to be expected in a Comic poet, to cure the disease that has eaten into the vitals of the state.' Quite in the critical spirit of early Comedy, Bdelycleon speaks of himself as physician to the ailments of the state. As moral philosophy treats of the *πάθη* and *νόσοι* of the soul, so Aristophanes addresses himself to the *νόσοι* of the body politic. This use of *νόσος* is a favourite one in the Comic poets. In line 71, Xanthias describes Philocleon's infatuation as a *νόσος*, and in *Av.* 31 Euelpides and Peisthetaerus complain *νόσον νοσοῦμεν τὴν ἐναντίαν Σάκκᾳ*. In *Pax* 65, a similar ailment is called *μανία*, viz. *τὸ γὰρ παράδειγμα τῶν μανιῶν ἀκούετε*. This didactic spirit is a strong argument in favour of the early origin of the *Ἀγών*, and raises it to the level of the Parabasis, as an integral part of the earliest Attic Comedy (see Kaibel *Hermes* xxiv. p. 38).

What the particular nature of the *ἀρχαία νόσος* was, is a question still *sub iudice*. The older editors assumed that it was the *ἀλλόκοτος νόσος* of line 71, viz. the infatuated desire *τοῦ δικάζειν*: but Rogers has conclusively shown that it is not the jury-system in general that is attacked, but rather 'the alliance

that existed between the demagogues on the one hand, and the dicasts that constitute their main support and stay in the public assemblies on the other.' It is true, that the system of state trials is arraigned in the 'dog-process,' and the weakness of the Athenian, as well as of every other jury-system, exposed, but this is no integral part of the plot of the comedy. The converted Philocleon is to have his own private court, and to continue to vent his spleen on all defendants, if he likes.

The real object of the poet in this part of the Agon was to arraign the Athenian administration of the dependent states (cp. *Ach.* 642 καὶ τοὺς δήμους ἐν ταῖς πόλεσιν δείξας ὡς δημοκρατοῦνται) and through it the demagogues that were responsible for its short-comings. The prosecution instituted against himself or his representative Callistratus, after the *Babylonii*, had taught him the lesson of caution.¹ In the *Vespae*, he disguises his anti-democratic purpose under the cloak of a sympathetic picture of the poverty and helplessness of the dicasts in the hands of the demagogues. Although Philocleon had taken notes of some of his father's arguments (lines 559, 576), he does not attempt to answer them, but raises at once the financial question—why, he asks in effect, this destitution? The indirect taxes are sufficient for all the needs of the state, if only the demagogues did not peculate. In fact, the revenue might be increased. The allies bribe the demagogues not to propose such an increase by presents of fifty talents. If they paid their proper quota, the Athenian citizens might be relieved altogether from taxation (such as the *εἰσφορά* line 60), or, as the poet extravagantly puts it, if each city supported twenty dicasts. 'We freed the cities from the Persian yoke (line 1098) and were the cause of the tribute being brought here' (Müller-Strüb. *Hist. Krit.* pp. 169 seq.). It must be remembered that the *Vespae* was written a few months before the election (in the summer of 422 B.C.) of the Board to control the *φόρος* of the dependent states, and that on such an occasion a re-assessment always took place. Three years previously the *φόρος* had been raised from about 430-50 to over 1200 talents (*CIA.* i. 37) and the needs of the state had much increased since then. Hicks (*Hist. Inscr.* p. 66) shows that at this time the ordinary *φόρος* was quite insufficient to meet the war expenses, and that money had to be borrowed at 1½ interest per month from the *χρήματα τῆς Ἀθηναίας* καὶ τῶν ἄλλων θεῶν, and, in particular, that the year 423 B.C.

¹ It was an *εἰς τὴν βουλὴν εἰσαγωγή* on the ground that the writer had spoken ill, *ξέρων παρόντων*, of the *ἀρχὰς κληρωτὰς καὶ χειροτονητάς*, Böckh-Fränkel *Staatsh.* i. p. 392 n., schol. *Ach.* 377.

(see Hicks *op. cit.* p. 71, Dittenb. i. pp. 25 seq.) 'seriously taxed the Athenian resources.' Consequently, it is by no means improbable that the ambitious party, the views of which Cleon represented, proposed to avail themselves of this opportunity to put still heavier burdens on the allies. At first sight, it may seem difficult to determine whether Aristophanes intended to support or to attack this proposed increase. But the oligarchical party was notoriously opposed to increasing the burthens of the allies (Gilbert *Beiträge* p. 186), and the absurdity of the poet's own proposal (lines 708-10) is so glaring as to make it probable that he is satirising the budget of some ambitious party in the senate, or perhaps of Cleon, who was a candidate for the office of general, to which he was elected some months after the production of the *Vespæ*.¹ The great increase of 425 B.C. was attributed by later authorities (pseud-Andoc. 116) to Alcibiades, but, as the latter was far too young in that year to have had much influence (cp. Böckh-Fränkel *Staatsh.* ii. p. 387 and n. 630), it was probably due to the influence of Cleon, who was a senator in 425-4 B.C. (Gilbert *Beiträge* pp. 186 seqq.).

At a later time (414 B.C.) it was found necessary to increase the tribute, but as this could not be done directly, on account of the disaffection of the allies, and the war with Sparta, the whole system was altered (Thuc. vii. 28), and an *εἰκοστή* on all imports and exports of subject-allies was substituted for the *φόρος* (Beloch *Rh. Mus.* xxxix. pp. 34-64, and an inscription *Ἀθήναιοι* 1881).

EXCURSUS V

657. *φόρον*: the *φόρος* was first assessed in 478 B.C. (<Arist.> *Ath. Pol.* 23. 20). On the authority of Thucydides (i. 96, v. 18. 5) this, the so-called *ὁ ἐπ' Ἀριστείδου φόρος*, amounted to 460 talents. The latter statement has recently been questioned (by Kirchhoff *Hermes* xi. 30, Gilbert *Staatsalt.* i. p. 393, Busolt *Gr. Gesch.* ii. p. 352), on the ground that inscriptions do not support it, but it is probable that in the early years, when the danger from Persia was more immediate, the states were willing to pay a larger sum (Böckh-Fränkel

¹ The election took place in April-May, not in January-February as Müller-Strübing vigorously maintained (*Hist. Krit.* pp. 499 seq.), cp. Busolt in Müller's *Handbuch* iv. p. 152 n. 8. For the influence of the generals in regulating assessments see Busolt 'd. zweite Athen. Bund' *Fleck. Ann. Suppl.* B vii. p. 713.

Staatsh. ii. n. 626, Fränkel *Geschworenenger.* p. 43, Beloch *Rh. Mus.* xliii. pp. 104 seqq.). The *phoros* was originally controlled by a Board in the island of Delos, but, some years after the revolt of Naxos, the treasury was transferred to Athens (see line 355 n.). Subsequently, the *phoros* was received by the ten Hellenotamiae (elected in the 3rd—after 433 B.C. in the 4th—year of every Olympiad); and the Logistae, thirty in number, who were appointed yearly by lot, assisted by their secretary, calculated and paid over the quota ($\frac{1}{60}$) to Athena (Gilbert *op. cit.* i. p. 237). These quota-lists (of which six have been restored) are our chief authority for the amount of the tribute for the period 454–24 B.C.

The tribute was re-assessed every 4th year (Köhler *Urk. u. Unters.* p. 127). The quota-lists of 454, 450–46 B.C. show that it was the aim of Pericles to keep the assessment at the Aristeidean standard, the payments of the individual states being lowered as the number of confederates grew. It was held by Köhler (*op. cit.* p. 131, Dittenb. *Syll.* i. p. 33) that, as these reductions were done away with (after 442 B.C.) and as an *ἐπιφορά* was required (in 440 B.C.) of some of the Ionian and Hellespontine states to meet the increased rate of expenditure caused by the revolt of Samos, the total must have gradually increased, but Löscheke (*de tit. Atticis quæst. hist.* Bonn 1876) has shown that this view is improbable. From a careful examination of all the documents, Kirchhoff (*Hermes* xi. p. 27) is convinced that during the supremacy of Pericles the tribute never exceeded 454 talents, and others rate it as low as 430 talents (Forbes, *Thuc.* i. p. 1). Thucydides (ii. 13) estimates the *phoros* at 600 talents at the commencement of the Peloponnesian War—it might have been inferred from his text that there had been a steady increase from the earliest times—but the quota-lists tell a very different tale. In the first years of the Archidamian wars, even counting the 30 talents from Aegina, the total of the Aristeidean *phoros* cannot have been far surpassed; and, consequently, it would seem that Diodorus (xii. 40–1), who followed Ephorus, was right, as against Thucydides, in estimating the tribute at 460 talents. The following hypotheses have been suggested as possible explanations of the figures in the text of Thucydides: (1) Perhaps in Ephorus's copy of Thucydides there stood ἐξ <ήκοντα καὶ τετρ>ακοσίων ταλάντων, or, perhaps, Thucydides included the δεκάτη (= 120 talents) of the Thracian Bosphorus (Beloch 'Zur Finanzgesch. Athen' *Rh. Mus.* xxxix. p. 35). It may be objected to the latter alternative that this δεκάτη was first imposed in Ol. 92. 2 (Böckh-Fränkel *op. cit.* i. p. 396).

(2) The 600 of Thucydides may include the instalments of the indemnity (200 talents yearly) paid by Samos (Busolt *Phil.* xli. p. 703, Böckh-Fränkel *op. cit.* ii. n. 629, Busolt *Gr. Gesch.* ii. p. 603). Be that as it may, the Aristeidean tribute was almost trebled in 425 B.C. to meet the ruinous expenditure caused by the war (Aeschin. *FL.* 54, Andoc. *de Pace* 9, pseudo-Andoc. *c. Alcib.* 11). It is well known that Grote denied this, on the strength of the silence of Thucydides; but the famous tribute-list (*CIA.* i. 37, Hicks *Hist. Inscr.* pp. 71 seq.) affords a signal proof of the danger of pressing such an argument in dealing with an ancient historian. From this inscription it appears that the φόρος was increased to well-nigh 1300 talents. Mr. Forbes (Thuc. i. p. lxxxviii n.) endeavours to impugn the authority of this inscription, and believes the new assessment to have been merely 'an ambitious design which was not fully carried out'; but his chief argument against it, viz. the enormous increase of the assessment for the Hellespontine cities (from 70-80 talents to over 295 talents) is not so convincing as it seems, for Busolt (*Phil.* xli. p. 702) proves that the original assessment was 98·300, and Beloch (*Rh. Mus.* xxxix. p. 42) has shown cause for believing that 295 is an error for 195. Furthermore, it must be remembered that this was merely a τάξις. Beloch, on a careful calculation, computes the whole tribute at 1140 talents at this time, since Melos never paid tribute, and Brasidas's victories in Thrace considerably lessened the number of subject cities.

For further information on the φόρος see Holm *Gr. Gesch.* ii. p. 222 ET., Busolt in Müller's *Handb.* iv. p. 216, Köhler *Urkund. u. Unters.* p. 127, Gilbert *Beiträge* p. 64, and the literature in Hermann-Thumser *Staatsalt.* pp. 658, 675, and Busolt *op. cit.* p. 218.

EXCURSUS VI

662. ἑξ χιλιάσιν: this number agrees with <Arist.> *Ath. Pol.* 24. 12 δικασταὶ μὲν γὰρ ἦσαν ἑξακισχίλιοι, but the statements in the latter passage are not above suspicion; e.g. the writer attributes the payment of the dicasts to Aristeides, although it is well known that they were not paid until the time of Pericles. It may be that <Aristotle> is anticipating the results of a later time, or that he has borrowed his number from Aristophanes (Macan), as he borrowed the 20,000 state-paid Athenians (line 709), or, perhaps, δικασταὶ is corrupt. vanLeeuwen and

Gennadios propose ὀπλῖται on account of the succeeding words viz. τοξόται δ' ἑξακόσιοι καὶ χίλιοι κτλ. Even supposing the text to be correct, it is obvious that <Aristotle> is speaking in round numbers. The passage in Aristophanes does not really favour the hypothesis that 6000 Heliasts were chosen every year, as the words κοῦπω πλείους κτλ. imply that the number was not a fixed one. Fränkel (*Geschworenenger.* p. 13, cp. also Gilbert *Staatsalt.* i. pp. 372-3) thinks that the estimate is 'stark übertrieben,' and that, on the highest computation, only 5000 could sit on one day. (The highest known number sitting in a court at one time is 2500, and we hear of courts as small as 201 or 401.) Fränkel suggests that Bdelycleon may have borrowed his number from the law commanding the presence of 6000 citizens in an ἐκκλησία at which solemn votes (e.g. of ostracism) were to be passed, and shows that in Dem. 715. 3, and Xen. *Hell.* i. 7. 9 ἑξακισχίλιοι and πάντες Ἀθηναῖοι are interchangeable. In all probability, Aristophanes selected his numbers for easiness of calculation, viz.—

$$\frac{300 \times 6000}{2} \text{ drachm.} = 150 \text{ talents.}$$

It is not a fair objection to urge against this view (cp. vBamb. *Hermes* xiii. p. 505) that Bdelycleon's number is a maximum, while, in the case of the Ecclesia, it is a minimum, as the very spirit of the law concerning ostracism enjoined that the number of citizens present in the assembly should be a very large one: and probably it was very seldom reached. However, Fränkel's argument that the number 6000 is out of all proportion to the population is not of weight except with reference to a later time when the population of Athens was much smaller, and when, on account of the defection of the allies, the press of legal business was not so great. During the period 430-20 B.C. the number of citizens amounted to at least 29,000 (according to Beloch *Bevölkerungslehre* 35,000), and 14,000 or 15,000 must have been over 30 years of age. Consequently, there can have been no difficulty in providing 6000 dicasts whenever they were required, as, indeed, can be inferred from the fact that it was not thought necessary to make a law forbidding the sitting of a law-court and an Ecclesia on the same day until post-Eucleidean times (see lines 594-5 n.). It is not improbable that Aristophanes has also exaggerated the number of law-days in the year, since the courts could not sit on ἡμέραι ἀποφράδες (Lucian *Pseudol.* 12) and during ἐόρται (*Thesm.* 78), which were very numerous at Athens (<Xen.> *Ath. Pol.* iii. 8, Fränkel *op. cit.* p. 12).

But it must be remembered that Bdelycleon is reckoning ἀπὸ χειρός, and that his confidence of victory is so great that he feels secure in stating his opponent's case as strongly as possible.¹

EXCURSUS VII

691. **συνηγориκόν**, 'the advocate's fee.' According to schol. V² the popinjay **συνήγορος** is one of the ten state-prosecutors—one for each division—appointed to 'manage the prosecution in causes of importance, wherein the state was materially interested' (*Dict. Ant.* ii. 745^b). But <Arist.> *Ath. Pol.* 54. 3 seq., to which the scholiast refers, shows that he confused the ten κληρωτοὶ **ξυνήγοροι** of the Logistae with the χειροτόνητοι **ξυνήγοροι** who were appointed for special occasions. We hear of the latter assisting unofficial **κατήγοροι** in a **γραφὴ προδοσίας** (Plut. *Vita Antiph.* 23), a **γραφὴ καταλύσεως τοῦ δήμου** (line 482 n.), a **γραφὴ δώρων** arising out of εὔθυναί (Plut. *Cim.* 14) and a **γραφὴ κλοπῆς δημοσίων χρημάτων** (line 242 n.).

From the latter we must further distinguish the **ξυνήγοροι** in private suits (see Schömann *de Com.* p. 108, Meier u. Schömann *Att. Proc.* p. 708, Blass *Att. Beredsamk.* i. p. 38, Schöll *de Synegoris*, Gilbert *Beiträge* pp. 87–9, HHager *Dict. Ant.* ii. 744–7). The most important duty of the public advocates was to assist the secretaries of the various Boards in treasury-prosecutions, and it is probable that the present action was a prosecution of this kind (Müller-Strüb. *Hist. Krit.* p. 337). The **γραμματεὺς** is loosely called **ἐτερός τις τῶν ἀρχόντων** ['officials'] **τῶν μεθ' ἑαυτοῦ**, as in *Ach.* 705 seqq. the **λάλος ξυνήγορος** is the **γραμματεὺς**, not the Public Prosecutor. As these two officials had the entire control of the cases entrusted to them, it is easy to see that they might play into each other's hands to procure an acquittal.

The scribes formed a separate class at Athens. They had enormous power, since, being permanent officials, they had a thorough knowledge of the working of the constitution, and the various lot-appointed Boards had to depend on them for

¹ See further RWMacan *Class. Rev.* x. p. 201, Hermann-Thumser *Staatsalt.* p. 539 n., Meier-Schömann *Att. Proc.* (ed. Lipsius) pp. 146 seqq., Busolt *Gr. Gesch.* i. p. 537. 1, ii. p. 462. 7. The latter estimates the **μισθός** of the dicasts at 60 talents yearly (Müller's *Handbuch* iv. p. 199).

² viz. ὑπὲρ τοῦ συνηγορῆσαι ἐλάμβανον οἱ ῥήτορες δραχμὴν, ὅτε συνηγόρου ὑπὲρ τῆς πόλεως, ἢ ὑπὲρ ἄλλου τινός. ἐκ τούτων δὲ φαίνεται ὅτι μισθοφόρος ἦν ἡ ἀρχή· κληρωτοὺς δὲ φαινομένους δέκα συνηγόρους Ἀριστοτέλης φησίν.

information. How unpopular they, or, at any rate, the *υπογραμματεῖς* were, is shown by a line in Eur. *Troad.* 425, which, as is common in Euripides, had special reference to his own age: ἐν ἀπέχθημα πάγκοινον βροτοῖς, | οἱ περὶ τυράννοισ καὶ πόλεις ὑπηρεταί and by Pollux viii. 128 who speaks of the duties of the κῆρυξ and ὑπηρετής as βίοι ἐφ' οἷς ἂν τις ὀνειδισθεῖη. They are called δημοπίθηκοι in *Ran.* 1083 seqq., viz. κατ' ἐκ τούτων ἡ πόλις ἡμῶν | ὑπογραμματέων ἀνεμεστῶθη | καὶ βωμολόχων δημοπιθήκων. It is probable that they were often satirised in Aristophanes, although it is generally impossible to distinguish them from the ξυνήγοροι and συκοφάνται. However, Smikythion (line 401) and Teleas (*Av.* 168) are known from inscriptions to have been γραμματεῖς τῶν ἱερῶν χρημάτων τῆς Ἀθηναίας, Smikythion in *Ol.* 89. 1 and Teleas in *Ol.* 91. 2 (the year of the production of the *Aves*). Nicomachus (*Ran.* 1506), Thuphanes (*Eq.* 1103), and Phanus (*Eq.* 1256) were also scribes. A similar pair of prosecutors is mentioned in *Ach.* 685 ὁ δὲ νεανίας ἐάν τῳ σπουδάσας ξυνηγورῇ (so Kontos for ἐαυτῷ). On that occasion the counsel were Euathlus (see line 592 n.) and Kephisodemus, probably a slight perversion of Kephisophon, who was γραμματεὺς of the ἱερὰ χρήματα in the year of the *Acharneis* (*Ol.* 88. 3). Cp. Rang. *Ant. Hell.* i. 93 Κηφισοφῶν Κηφισοδώρου Ἑρμείος, Müller-Strüb. *Hist. Krit.* p. 343, and Hermann-Thumser *Staatsalt.* pp. 498-504. The affected style of the ξυνήγοροι is satirised in Aristoph. *Frg.* 198 (see Schöm. *Antiq. Gr.* ii. pp. 403, 410, 422, vWilam. *Arist. u. Athen* i. p. 233). In his earlier pieces (*Dact.* 16, *Ach.* 685, 716, *Eq.* 1358, *Holc.* 13) Aristophanes complains that the pet pupils of the rhetoricians Thrasymachus and Protagoras came forward as ξυνήγοροι and tyrannised over the jury. A line of Philemon the younger is significant of their unpopularity, viz. μόνῳ δ' ἱατρῷ τοῦτο καὶ συνηγόρῳ | ἔξεστ', ἀποκτείνειν μὲν ἀποθνήσκειν δὲ μή (*Frg.* 3).

EXCURSUS VIII

717-8. These lines have caused so much 'throwing about of brains' that it is necessary to transcribe the long scholion, and to discuss its meaning: τοιοῦτόν ἐστιν, παρόσον ἐν ταῖς διανομαῖς τῶν πυρῶν ἐξητάζοντο πικρῶς οἱ τε πολῖται καὶ μή, ὥστε δοκεῖν ξενίας φεύγειν ἐς κρίσιν καθισταμένους. φησὶν οὖν ὁ Φιλόχορος αὐθὺς ποτε τετρακισχιλίους ἑπτακοσίους ξ' ὀφθῆναι παρεγγράψας, καθάπερ ἐν τῇ προκειμένῃ λέξει δεδῆ-

λωται [Müller *Frg. Hist. Gr.* i. p. 398]. τὰ περὶ τὴν Εὐβοίαν δύναται καὶ αὐτὰ συνάδειν ταῖς διδασκαλίαις. πέρυσι γὰρ ἐπὶ ἄρχοντος Ἰσάρχου ἐστράτευσαν ἐπ' αὐτήν, ὡς Φιλόχορος. μήποτε δὲ περὶ τῆς ἐξ Αἰγύπτου δωρεᾶς ὁ λόγος, ἣν Φιλόχορος φησι Ψαμμήτιχον πέμψαι τῷ δήμῳ ἐπὶ Λυσιμαχίδου μυριάδας τρεῖς, πλὴν τὰ τοῦ ἀριθμοῦ οὐδαμῶς συμφωνεῖ, ἐκάστῳ Ἀθηναίων πέντε μεδίμνους· τοὺς γὰρ λαβόντας γενέσθαι μυρίους τετρακισχιλίους διακοσίους μ'. The author of this scholion was probably an Alexandrian, who had before him a work of Philochorus—possibly on the distributions of corn—and who made extracts from it without attending to chronology. Three different passages seem to be unintelligently pieced together. (1) Mention of the careful scrutiny exercised in corn-distributions. The occasion of these prosecutions is not specified, as can be seen from the subsequent words *αὐθις ποτε*. Consequently, there is nothing in this extract to compel us to refer the prosecutions mentioned in the text to the year 444 B.C. (as Müller-Strübing insists). (2) Mention of *another* occasion on which a large number of claims were found to be spurious. (3) A reference to the corn sent by Psammetichus. There is nothing to prove the identity of the occasions mentioned in (2) and (3),¹ and, if we refer Psammetichus's gift to 444 B.C., the identification is open to serious objections, as the citizen-population in that year must have been nearer to 30,000 (Thuc. ii. 13; according to Beloch, 35,000; see Excurs. VI) than to 19,000. Fränkel (Böckh-Fränkel *Staatsh.* ii. n. 70) endeavours to solve this difficulty by suggesting that only the poorer citizens sent in applications for corn.² Another solution has been proposed by Schenkl (*Wiener Studien* ii. p. 170; v. p. 77); he thinks that the distribution mentioned by Philochorus was in 339 B.C., when another Lysimachides was archon. The circumstances of the time support his view. In 346, on Demophilus's proposal, there was a purification of the register, and in 338, on the motion of Hypereides, many metics were expelled (*Frg.* 33 Blass).³ At this time the citizen-population of the state agrees fairly well with the numbers (19,000) given by Philochorus, e.g. in Dem. *Aristog.* 785. 24 the number of

¹ Many scholars assume the identity on the strength of the confused account in Plut. *Pericles* 37. This passage seems with absurdities, which have been fully exposed by Meier u. Schömann *Att. Process* p. 989 (Lips. ed.), Philippi *Beiträge z. Gesch. d. Athen. Bürgerrechts* pp. 34-49.

² Fränkel's suggestion has received the support of vWilamowitz (*aus Kydathen* p. 23 n. 42 and *Arist. u. Athen* ii. p. 209), Bursian, ECurtius *Gr. Gesch.*⁵ p. 827, Gilbert *Staatsalt.* i. p. 175, and HHager *Dict. Ant.* ii. 345^a.

³ Cp. Busolt in Müller's *Handbuch* iv. p. 142.

citizens is given as 20,000, so in *Vita X or.* ad fin. the number is 19,200 (Böckh-Fränkel *op. cit.* i. p. 46). It may, however, be fairly objected to this hypothesis that Cratin. 73 appears to allude to Psammetichus's gifts, viz. ὅτι τοὺς κόρακας τὰξ Αἰγύπτου χρυσία κλέπτοντας ἔπανσαν (cp. Bergk *Rel. com. Att.* pp. 104 and 106), and so also Pherecr. 47. Some of the difficulties of the passage are obvious, even to the scholiast (viz. τὰ τοῦ ἀριθμοῦ οὐδαμῶς συμφωνεῖ). Böckh suggests μυριάδας δ', but even 40,000 medimni would not give 5 to each citizen. The sole remaining difficulty in this note is the mention of the invasion of Euboea in the previous year. If this expedition took place, it is not recorded by Thucydides or by any other authority. Müller-Strübing (*Hist. Krit.* pp. 78 seqq.) has proved to demonstration that such an expedition would have been an absurdity, as Euboea was at this time an Athenian dependency, occupied mainly by Athenian cleruchs. As no rising in the island had taken place, for Thucydides would surely have mentioned the revolt of Athens's most important dependency at her very doors, the attack would have been entirely unprovoked. Distributions of corn were but too common in this age of famine, and the κολοσυρτός had often been hoodwinked by the promise of such: *Eq.* 1102 (Demus speaks) οὐκ ἀνέχομαι κριθῶν ἀκούων· πολλάκις | ἐξηπατήθην ὑπὸ τε σοῦ καὶ Θουφάνους, and (*Av.* 581) Demeter προφάσεις παρέχει to avoid paying. They were generally of corn presented to the state by foreigners (Böckh-Fränkel *op. cit.* i. p. 112), e.g. Demetrius Poliorcetes promised 150,000 medimni of wheat to Athens as the gift of his father (Plut. *Demetrius* 10). Leucon, king of Bosporus, received the honour of ἀτέλεια for his largesses (Dem. 466 seq.). They were sometimes given by private citizens; cp. Athen. v. 214 F Ἀθηνίων δὲ χοίνικα κριθῶν εἰς τέσσαρας ἡμέρας διεμέτρει τοῖς ἀνοήτοις Ἀθηναίοις, ἀλεκτορίδων τροφήν καὶ οὐκ ἀνθρώπων αὐτοῖς διδούς, and Dem. 918. 21. Demosthenes's client says that when the price of corn went up (ὁ σίτος ἐπετιμήθη) he distributed corn τῆς καθεστηκυίας τιμῆς, πέντε δραχμῶν τὸν μέδιμνον. Of course the amount promised in Aristophanes is ridiculously large, as no Athenian was allowed by law to have more than 50 medimni of wheat in his house at once, cp. Lysias xxii. 5 (vanL.).

CRITICAL APPENDIX

3. **προῦφείλεις**: *προῦφείλες* of **RV** is an impossible form, as the imperf. is always *προώφειλον* (see Comm.). The copyists were probably led astray by the contraction (*ου*) which resembles such contractions as *προῦλεγον*.

16. **καταπτόμενον**: the correct Attic prose forms of this verb are *πέτομαι*, *πτήσομαι* (line 208), rarely *πετήσομαι* (*Pax* 77, 1126), *ἐπτόμην*, *πτέσθαι*, *πτόμενος*, *πεπότημαι* (*Nub.* 319, *Av.* 1445). In Tragedy, the Epic *ἔπτην*, *πταίνην*, *πτήναι*, *πτάς*, *ἐπτάμην*, *πτάσθαι*, *πτάμενος* are usual. It was the habit of the copyists to introduce into Comedy the forms familiar to them in Homer, e.g. *ἔπτατο* (*Av.* 48, 90, 278, etc.). The most significant passage is *Av.* 788 *ἐκπτόμενος ἂν οὗτος ἡρίστησεν ἐλθὼν οἴκαδε*, | *κᾶτ' ἂν ἐμπλησθεὶς ἐφ' ἡμᾶς αὖθις αὖ κατέπτατο*, where codd. show, inconsistently, the true *ἐκπτόμενος* and the false *-ατο* (Cobet *VL.* p. 305, Kühner-Blass *Gram.* ii. pp. 515-6). Rutherford (*NP.* p. 374) wrongly states that **R** gives the correct forms in *Av.* 48, 90, 278, 789, 1173. In all these passages, **R** agrees with the other codd. In *Av.* 1384 it gives the correct *ἀναπτόμενος*, but so do **BCGV**, and *ibid.* 1624 it errs with the others. I am not quite convinced that *καταπτάμενος* cannot be right in the present passage, as the solemnity of the tone may excuse it. Plato also uses the Epic forms in poetical passages (Schmid *Att.* ii. p. 314). The most recent discussion of this question is KPSchulze's (*Fleck. Ann.* cxxxv. pp. 226 seqq.).

εἰς: most editors read *ἐς* in Aristophanes, but without reason. The latter form, which seems to be dialectal (Meist. p. 174. 14), receives no support from inscriptions, and violates the law that changes *ἐνς* even before consonants into *εἰς*, e.g. *εἰστήλη* (= *ἐν στήλῃ*) *CIA.* i. 52 a 3. This prep. is found before a vowel 80 times in Aristophanes, but *ἐς* is demanded by the metre in but 9 passages, which are Tragic

in tone (Bachm. *Conj.* pp. 83-4). The only exception is *Frq.* 543. 5 ἐς Ἐφεσον, οἱ δ' ἐς Ἀβυδον, but the text is uncertain, and Kock writes εἰς Ἐφεσον . . | οἱ δ' εἰς Ἀβυδον. In compounds, εἰς is demanded by the metre in 94 instances, ἐς is necessary in but 3, viz. *Frq.* 461 ἐσίδω (a parody of Euripides), *Vesp.* 147 ἐσερρήσεις (corrupt), *Thesm.* 657 (corrupt). There are two phrases, however, in which the antiquated ἐς was normal, viz. ἐς κόρακας, ἐς μακαρίαν, cp. Hellad. ap. Phot. 535 b 2 Bekk. οἱ Ἀττικοὶ κατὰ τι πάτριον ἔθος οὐ χρῶνται τῇ εἰ διφθόγγῳ ἐν τῷ λέγειν ἐς κόρακας ἢ ἐς μακαρίαν (Sobol. *Præp.* pp. 36-8, Bachm. *Conj.* pp. 82-9). In like manner, εἶσω is universal.

22. ἐν γῇ: perhaps ἐν has been wrongly added in the MSS., as in *Eq.* 610 μήτε γῇ μήτ' ἐν θαλάττῃ. It is omitted in a similar scolion by Timocreon ὤφελές γ', ὦ τυφλὲ Πλοῦτε, μήτε γῇ μήτ' ἐν θαλάττῃ μήτ' ἐν ἡπείρῳ φανῆμεν. The omission is more idiomatic in such clauses, cp. Soph. *OT.* 733 σχιστὴ δ' ὁδὸς | ἐς ταῦτ' Δελφῶν κάπ' Δαυλίας ἄγει, *Ant.* 367.

25. τοῦτο τούνύπνιον ἈPalmer, τοιοῦτον RV. To remove the metrical anomaly, some editors have proposed τοιοῦτ'. But, although there are 5 instances of the shorter termination in such words (against 42 of -ον), the ο is elided but once, viz. *Plut.* 482 τὸ γὰρ αὐτ' ἐὰν ἡττᾶσθε καὶ σφῶ δεῖ παθεῖν, where τὰ γὰρ αὐτ' may be right. In other Comic writers elisions are more frequent, viz. 9 out of 25 (Bachm. *Phil. Suppl.* B v. p. 240. See further Kühner-Blass *Gram.* i. p. 606, vBamberg *Exerc. crit. in Aristoph. Plut. novae* p. 12).

74 seq. I have divided these lines symmetrically between the slaves in deference to a theory which elsewhere can produce but little evidence in its favour; cp. FWitten *qua arte Aristophanes diverbia composuerit* p. 14. In this passage, if we assume with Meineke and Bergk the loss of a line after 76, the correspondence is fairly satisfactory, viz. 1½, 1½; 1, 1; 1½, 1½; 2, 2. Schol. R states χαριέστερον λέγεσθαι αὐτὰ συνεχῶς πρὸς ἐνός, but this view, which receives a certain amount of colour from Σωσίας line 78, is unlikely, as Xanthias would hardly answer his own questions. Σωσίας was, probably, one of the spectators, as a reference to Hicks *Hist. Inscr.* p. 19 will show that it was a common name of free Athenians, or it may have come from the margin (vanHerw.). It was originally a Thracian name, cp. Xen. *Vect.* 4. 14. Elsewhere I have not thought it necessary to record departures from the MSS. in

such matters, as it is generally acknowledged that they are worthless guides.

98. **υῖόν**: Bentley's τὸν τοῦ Πυριλάμους seems to be solecistic, as the article is always omitted with the genitive in such a sentence, cp. Meisterh. *Gram. Inscr.* p. 184. 7 Εὐθυμίδης ἔγραψεν ὁ Πωλλίου κτλ. **TON** of **BC** is an error for **TON**, a common form of **υῖόν**.

154. **ἐπιμελοῦ**: Dind. ἐπιμέλου. It is difficult to discover whether ἐπιμέλομαι or ἐπιμελούμαι is the correct form. Eur. *Phoen.* 556 shows ἐπιμελούμεθα, but Nauck ejects the line. In *Plut.* 1117 the metre affords no help. In inscriptions later than 369 B.C. ἐπιμελούμαι is found: but in 322 B.C. ἐπιμέλομαι (Meisterh. *Gram. Inscr.* p. 139). Stahl (*QG.* p. 66) thinks the shorter form is right, at least in Thucydides.

162. ἔκφερε of **RV** is not retained by any recent editor, but it is not impossible; cp. *Nub.* 1385· σὺ δέ με νῦν ἀπάγχων | βοῶντα καὶ κεκραγὸθ', ὅτι | χεζητιῶν οὐκ ἔτλης | ἔξω 'ξενεγκεῖν, ὦ μιარέ, | θύραζε με: see, however, *Introd.* p. xxxiv. n. 1.

177. 'ἐξάγειν δοκῶ is an impossible construction: (1) ὁρᾶν, ἀκούειν δοκῶ means "I think I know," (2) μοι cannot be disjoined from δοκῶ, (3) ἔξαγ' ἐνδοθεν is a better stage-direction, as it is the slave, not Bdelycleon, who brings out the ass' (Cobet *Mnem.* iii. p. 317). However, Elmsley's ἐξάξειν is a simpler correction. Sidgwick (*Class. Rev.* iii. p. 148) thinks that the present can be defended by the analogy of Aesch. *Ag.* 16; but see line 250 n.

198. ἀποκέκλεισμαι and ἀποκέκλημαι occurred in Greek, the latter in Tragedy, early Comedy, Thucydides, Plato, Xenophon, and Demosthenes: -κέκλειμαι occurs only in grammarians. In **R** -ει is universal except in *Av.* 1262 ἀποκεκλήκαμεν διογενεῖς θεούς which owes its existence to a confusion with ἀποκαλεῖν, and *Eccl.* 420 ἦν δ' ἀποκλίνῃ τῇ θύρᾳ (= **ΚΛΗΗΗ**) (Cobet *Misc. Crit.* p. 452).

201. The dative δοκῶ of the codd. is an instance of a construction which though not unexampled in Tragedy (e.g. Soph. *El.* 47 ὅρκῳ προστιθείς) is too artificial for Comedy. The note of schol. **R** seems to show that he had δοκόν before him, viz. ἐμβαλεῖν παρακελεύεται καὶ τὴν δοκόν, <τουτέστι τὸν ἀντιβά>-την, πρὸς τὴν θύραν, <αὐτῇ δὲ τῇ δοκῶ τὸν ὄλμον>, but schol. **V** adds κατὰ φύσιν δὲ ἦν μᾶλλον εἰπεῖν, καὶ τὴν δοκὸν προσθείς. In line 205 the hiatus is impossible in Comedy. Soph. *Philoct.* 759 ὥς ἐξεπλήσθη. NE. ἰὼ ἰὼ δύστηνε σύ may be thought to provide an instance of a hiatus at a change of speakers (as Jebb takes

it) but the first *ἰώ* was probably pronounced *yo*, as in Catull. 61 *io Hymen Hymenace io*. *γε* of B is a school-boy expedient, of a kind which is only too common in that and other bad MSS. (cp. vBamberg *Exerc. crit. in Aristoph. Plut. novae* p. 5). *ἐτ'* is surplusage, and Cobet's *προσκύλισον* is objectionable, as the other imperatives are present.

217. The expedient of altering the order of *γὰρ . . νῦν* is most uncritical, and the position of *γὰρ* in the 7th place (for *νῦν τὸν Δία* really follow *ὀψέ* in sense) is unexampled in early Comedy, cp. line 814 n. Blaydes's *γοῦν* is far from the ductus, and devoid of any discoverable meaning, and *τᾶρ'*, which is accepted by most editors, is unsatisfactory, as *τοι* is out of place here. An inferential particle is required, and so I suggest *γ' ἄρ'*: cp. line 3 n. *γε* is idiomatic after an oath, cp. line 146 n. This suggestion, which I now see is as old as Porson and Dobree, is proved by *Plut.* 920 *νῦν Δία πονηρόν γ' ἄρα προστάτην ἔχει*, which is corrupted by all edd.

247. Blaydes's *ἐμπεσών* is absurd, as a lantern would be more likely to attract the attention of St. Nicholas's clerks than to help one to avoid them. vBamberg *de Raven.* p. 31 thinks *λίθος* a gloss on *τις*, and accepts R's *λαθών*, 'lest some lurking fellow (viz. a stone) should wrong us.' If this is so, I suspect that not a single member of the audience, unless there were a few Germans interspersed, followed Aristophanes's meaning. R's *λαθών* is probably a suggested explanation of *ἐμποδών*, which is strangely used like a participle.

255. *αὐτοί*: there is no evidence that *αὐτοί* ever meant 'alone' with a verb of motion. This idiomatic use is, mainly, restricted to the phrase *αὐτοί ἐσμεν* (*Ach.* 504, 507, *Thesm.* 472, Herondas vi. 70), which is not rare in later prose (Plato *Legg.* viii. 836 B, *Parm.* 137 A, Lucian *Deor. Dial.* x. 2, *Iup. trag.* 20, *Plut. Mor.* 755 c). It is generally illustrated from Hom. *Il.* viii. 99 *Τυδείδης αὐτὸς περ ἑών*, and from Theocr. v. 85 *αὐτὸς ἀμέλγεις* (but this may mean 'you have to do the milking yourself'), xi. 12 *πολλάκι τὰ δῖες ποτὶ τωύλιον αὐταὶ ἀπῆνθον* ('of their *own* accord, without compulsion,' cp. Virg. *Georg.* iii. 316 *atque ipsae memores redeunt in tecta*), Plato *Phaedo* 63 C *αὐτὸς ἔχων τὴν διάνοιαν ταύτην ἐν ᾧ ἔχεις ἀπιέναι* ('keeping to yourself'). Blaydes's (*Ach.* 504) quotation from *Frg.* 214 *αὐτοὶ θύομεν* might mean anything, as only two words have been preserved. Soph. *OC.* 1650 *τὸν ἄνδρα τὸν μὲν οὐδαμοῦ παρόντ' ἔτι | ἄνακτα δ' αὐτὸν ὁμμάτων ἐπίσκιον | χεῖρ' ἀντέχοντα κρατὸς* is more satisfactory, but *αὐτόν*, I think, contrasts the monarch with the *ξένος* (so *αὐτός* 'the master' *Nub.* 219) as in Thuc. i. 103. 14 *αὐτοί* contrasts the

Athenians with their allies; cp. Shilleto on Dem. *de FL.* 372. On the whole, I think that ἀπιμεν αὐτοί is open to suspicion, as it cannot be proved that this idiomatic use of αὐτός, even if sound in Homer, Sophocles, and Theocritus, is allowable in Comedy, at least with a verb of motion. In like manner *nos sumus* (Plaut. *Cas.* 184) would hardly justify *nos abibimus* in the sense of 'we will go away by ourselves.'

οὕτω, which I suggest, is common with λέναι, e.g. Soph. *Ant.* 315 εἰπεῖν τι δώσεις, ἢ στραφεῖς οὕτως ἔω, *Philoct.* 1067 ἀλλ' οὕτως ἄπει 'without more ado'; so with an imperat., Eur. *Cycl.* 558 δὸς οὕτως ('at once').

319. There is no evidence that Philocleon was not permitted to sing as much as he pleased. ἄδειν cannot mean 'to come out and join their (viz. the Chorus's) song' (Graves), although the copyist was probably led astray by a reminiscence of line 268 ἀλλὰ πρῶτος ἡμῶν | ἡγείτ' ἂν ἄδων Φρυγίχου. Blaydes suggests ἐκ-βαίνειν, but εἶμι is very rarely omitted with the 1st pers. of οἶός τέ εἰμι, cp. line 955 n. vanLeeuwen ἀλλ' οὐ γὰρ οἶόν τ' ἐξάττειν, but this verb, though apt enough in line 120, is out of place here.

Perhaps ἀνειν is possible. This verb seems to have been familiar in the phrase ἀνειν εἰς σωτηρίαν (cp. line 369 n.), apparently a quotation from some Tragic poet (so Ed., APalmer).

390. αἰεὶ V, αἰεὶ R. The longer form is often found in the MSS. of Aristophanes (see vBamberg *Exerc. crit. in Aristoph. Plut. novae* p. 2 n. 4) and is as common in inscriptions as the shorter until 311 B.C. (Meisterh. *Gram. Inscr.* p. 25), although the shorter form is in accordance with the law by which in Ionic-Attic αἰF became ā before ε, ι, and α sounds, e.g. δαήρ (Skt. *dīvár*), αἰεὶ = αἰFεἰ, ἀΐσσω = FαιFικίω. 'L'A initial dans αἰεὶ se prononçait sans doute avec un son un peu mouillé; ce n'était ni α ni αι, et c'était à la fois l'un et l'autre' (Reinach *Trait. Épig.* p. 238 n.). In general the dropping of this ι (or 'yod') was un-Attic. An instructive passage is Plato *Com.* 168 ὅδ' οὐ γὰρ ἡγτίκιζεν, ᾧ Μοῖραι φίλαι, | ἀλλ' ὁπότε μὲν χρεῖη "διητώμην" λέγειν, | ἔφασκε "δητώμην," ὁπότε δ' εἰπεῖν δέοι | "ὀλίγον" "ὀλίον" ἔλεγεν. This was a Tarentine trait (*Etym. Mag.* 621. 5).

410-4. The reading of these verses is very uncertain. RV give μισόπολιν | ὄντα κάπολούμενον ὅτι | τόνδε λόγον εἰσφέρει | ὥς χρή μὴ δικάζειν δίκας. Hermann's μισόδημον is an unlikely alteration of μισόπολιν, ἀπολούμενον is unparalleled without an adv. (e.g. κακῶς), and the omission of ὥς χρή is

uncritical. I suggest provisionally the following text: ὄντα κάπολούμενον <κάκισθ'> ὅτι λόγον εἰσφέρει τόνδ' ὡς δίκας χρή μὴ δικάζειν. Two lines have been lost in the antistrophe, probably after line 470.

Dindorf proposed to reduce the strophe to the proper length by reading μισόπολιν οὗτος ὅτι | τόνδε λόγον εἰσφέρει | μὴ δικάζειν δίκας. The readings given in the text are those of JHHSchmidt *Compositionslehre* p. ccxl, ὅστις being due to Bergk.

425. εἰ εἰδῆ: vanLeeuwen's εἰ τὸ λοιπὸν εἰδῆ is an error, as Aristophanes never separates εἰ from οἶδα except by a particle such as γάρ (*Pax* 1296). For the hiatus cp. *Eg.* 438, *Pax* 373 εἰ ἴσθι, 1296, *Lys.* 154, 764, *Ran.* 601, *Plut.* 72, 838, *Thesm.* 12; so before εἴπη Herond. ii. 43 μέχρις οὐ εἴπη. It is not improbable that in this phrase *υ* had the semi-vocalic character that it has in modern Greek. This view is borne out by the fact that this *υ*, having become a semi-vowel, is often lost in inscriptions and MSS.; cp. σκεοθήκη, ἀναπάει, ἀποῦ, ἐατῶ (*Reinach Épigr.* p. 261). So γ (pronounced as in modern Greek) is often lost especially after the accent, e.g. ὄλιον in the Flinders Petrie papyri and in Plato *Com.* 168 (quoted on line 390 *Crit. App.*). The following instances from inscriptions seem to show that εἰ was pronounced as in modern Greek, viz. ἐπίστεψε Wescher et Foucart *Inscr. rec. à Delphes* 1863 no. 403. 5, ἐμβλεύσαντες *Wiener Stud.* iv. 197 (159 B.C.), εὔδομον *CIG.* 1845. 47 (3rd century B.C.), ῥαύδους *Pap. du Louvre* 40. 33 (Papadim. *Βάσανος* p. 480 n.). Cp. also Cauer² *Delect. Inscr.* p. 48, Hatzid. *Neugr. Gramm.* p. 33, Papadimitracopoulos *Βάσανος* p. 568. This happened even in classical times. For a different view see Kühner-Blass *Gram.* i. p. 196.

437. σοῦμπαγήσεται: Bergler's emendation, which has been accepted by all editors, is doubly wrong; (1) it separates τι from ἐν, and (2) introduces an illicit tmesis. εἰς τις is a common phrase in Aristophanes and elsewhere (cp. *Eur. Med.* 381 ἀλλ' ἐν τί μοι πρόσαντες), εἰς having a meaning akin to its modern sense (cp. *unus caprimulgus* etc.), which is not without parallel in earlier Greek, cp. *Av.* 1292 πέριξ μὲν εἰς κάπηλος ὠνομάζετο | χωλός (cp. Bruhn *Rh. Mus.* xlix. p. 170). Tmesis is unknown in Comedy in the case of verbs compounded with ἐν, and in general, it is very rare in Aristophanes, cp. σύν ῥ' ἔβαλον (*Homeric Pax* 1274; ἀνα twice *Ran.* 1106, *Vesp.* 784 (*Tragic*); ἐκ once, ἐκ φοναῖς ὀλλυται *Av.* 1070 (only an emendation of Reisig); ἀπό only with ὀλλυμι (*Nub.*

792, 1440, *Plut.* 65, *Av.* 1506, all being Tragic); κατά 6 times (3 times in a Chorus, *Ach.* 295, *Lys.* 262-3, *Pax* 1092 Iiom. hexam., *Ran.* 1047 anap. of Aeschylus; once only in a senarius in an imitation of Lyric diction *Av.* 1456); ἐπί 4 times in a Chorus of the *Lysistrata* (1280-5); περί once in a canticum *Av.* 346. So the emendation μετά τι πεσεῖται (line 1454) is more than doubtful. In cases of tmesis Aristophanes inserts (1) a single word δέ, τε, γάρ, οὖν, αὖ, σε, a subst. only once, viz. φοναῖς (an emendation); (2) two enclitics τοί με *Vesp.* 784; (3) *Lys.* 262 κατὰ μὲν ἅγιον ἔχειν βρέτας stands alone (*Bachm. Conj.* p. 103).

471. At first sight, it might seem that the omission of ἄν in codd. is justified by the familiar lines Aesch. *Ag.* 625 οὐκ ἔσθ' ὅπως λέξαιμι, and *Choeph.* 171, *Prom.* 308, but it must be observed that in such sentences a neg. is expressed or implied (as in ἔστ' οὖν ὅπως Αλκηστis ἐς γῆρας μόλοι; *Eur. Alc.* 52), and that there is no certain instance of this construction in Comedy, for in *Plut.* 438 ποῖ τις φύγη should be read with Dindorf. How prone the copyists were to this error appears from *Plut.* 374 ὦ Ἡράκλεις, φέρε ποῖ τις ἄν | τράποιτο, where all MSS. read οὖν. Indeed, on quite other grounds, the opt. is not so suitable, as it is only used when 'a question as to the possible or conceivable is put in a simple abstract way' (Jebb on *Soph. OC.* 170). Bdelycleon is here in earnest in suggesting a conference, and it would be ridiculous to make him say 'come to terms without fighting' after the Chorus had been driven back in confusion from the scene. How idiomatic ἄν is after ἔσθ' ὅπως is shown by line 212, *Nub.* 1181, *Av.* 628, *Pax* 308; and ἐκ is equally suitable, cp. the proverb πράγματ' ἐξ ἀπραξίας ('a bolt from the blue,' cp. line 866 n.), *Herond.* i. 44 πολλὰ δ' ἄγριος χερσὶν | ἐξ εὐδίας ἐνέπεσε, and *Thuc.* i. 120 ἐκ μὲν εἰρήνης πολεμεῖν, εὖ δὲ παρασχὼν ἐκ πολέμου πάλιν ξυμβῆναι. With regard to the potential opt., Gildersleeve (*AJP.* xii. p. 387) has an explanation to offer that is at least amusing: 'the potential opt. after οὐκ ἔσθ' ὅπως, being neg., may be accounted for by an equation with οὐκ ἄν, πῶς ἄν. Nearly all the other examples present the curious phenomenon of an ἄν or an εἰ somewhere in the sentence, so that the ear is satisfied and the mind cheated; Aesch. *Choeph.* 593 ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι; *Soph. Ant.* 604 τεάν, Ζεῦ, δύνασιν τίς ἀνδρῶν | υπερβασία κατάσχοι; *Eur. Andr.* 929 πῶς οὖν τὰδ', ὥς εἶποι τις, ἐξημάρτανες; *Aristoph. Av.* 179 ὥσπερ εἶποι τις.' In the last example I would suggest εἰπόντος (sc. ἐμοῦ), the subj. being constantly omitted with a genit. absolute, cp. line 882 n.

493. μή 'θέλη: on the origin of ε, which is the same as ω in ὠφελεῖν, see some valuable remarks in Brugmann *Comparat. Gram.* iv. p. 27, and Kühner-Blass *Gram.* i. p. 187. Passages like the present made θέλω more and more familiar to vulgar speech, until it became universal in the New Testament and in Middle Comedy. Attic inscriptions show the Homeric form (ELudwich *Aristoph. hom. Textkritik* ii. p. 110) ἐθέλω until the 3rd century. In literature, since the 5th century ἐθέλω was sometimes superseded by θέλω (first used generally in iambs), in the phrases ὅσ' ἂν θεὸς θέλῃ *Pax* 939, ἣν θεὸς θέλῃ 1187, ἣν θεοὶ θέλωσι *Plut.* 405, which are universal in Aristophanes and all Attic prose-writers except Plato, who always uses ἂν θεὸς ἐθέλῃ. In Early Comedy ἐθέλω is elsewhere universal except in paratragedia, e.g. *Av.* 407, *Ran.* 1442; and in the imperative, Antiphan. 264 μὴ χρώμασιν τὸ σῶμα λαμπρύνειν θέλῃ. Hence *Eq.* 713 ὅσον θέλω must be corrected to ὅσ' ἂν θέλω, and *Thesm.* 412 γαμεῖν θέλει to γῆμαι 'θέλει (Bachm.), or, rather, to γαμεῖν ἐθέλει. *Lys.* 1216 οὐ παραχωρεῖν θέλεις alone remains, but this line is probably corrupt. Bachmann suggests παραχωρῆσαι—or παραχωρεῖν σύ γ' ἐθέλεις (see Bachm. *Conj.* p. 76, Schmid *Att.* ii. p. 22), but θέλε would be a simpler alteration.

The shorter form is ancient, as it occurs in Homer *ad Merc.* 274, *ad Dem.* 160, *ad Apoll.* 46, *ad Ven.* 25¹ (but not in Aristarchus's Homer, although it is read by many editors in *Il.* i. 277, *Od.* xv. 317), and in old Ionic inscriptions. It cannot have passed from lyric poetry into Tragedy, as it is not found in Pindar (see Böckh *Not. Crit.* p. 438). If we can trust MSS., it occurs in early prose, e.g. Thucydides, but rarely. Probably, at first it was thought more dignified than ἐθέλω, and for this reason it occurs in certain solemn stereotyped phrases; in later times the positions were reversed (cp. vWilam. *Herakl.* ii. p. 57).

496. ταῖς ἀφύαις: these words have been generally suspected on account of the dactyl for a trochee; but this licence, which was not considered a licence at all by earlier poets, e.g. Epicharmus (*Athen.* 282 A, 307 C, 363 F), occurs in a few passages in Aristophanes, which are difficult to correct, e.g. *Ach.* 318 ὑπὲρ ἐπιξήνου 'θελήσω τὴν κεφαλὴν ἔχων λέγειν (I had thought of τὴν σκύτην or τὸ σκύταλον here), *Eq.* 319 νῆ Δία, κάμῃ, *Eccl.* 1155, *Av.* 396 δημοσία γὰρ ἵνα ταφῶμεν, *Thesm.* 476. vWilamowitz has recently written on this subject with reference to similar licences in *Isyllus of Epidaurus* (p. 8).

¹ Gemoll (*die homerischen Hymnen* 1886) reads the longer form in all these cases; see his note on *ad Apoll.* 46.

Brunck's *τις ἀφύαις* has been accepted by many editors, but it introduces a metrical blunder worse than that which it seeks to remove. When a tribrach occurs in the 5th foot of a tetrameter, it (1) is constituted by one word, or is the beginning of a polysyllable (37 instances, e.g. lines 372, 458, 460, 462, 498, etc.), or (2) is composed of a disyllable or monosyllable and the commencement of the succeeding word (9 instances, e.g. line 492). There is but one instance of a tribrach formed of three words (line 505). In all cases, however, there is a caesura before the 5th foot, except in line 510 *ἐγγέλεσιν* and *Av.* 791 *θοῖμάτιον*. The fatal objections to Brunck's emendation are these: (1) there cannot be a caesura before the enclitic, (2) the tribrach cannot be divided in this place, and (3) an enclitic can never form the 1st syllable of a tribrach (Sobol. *Synt.* pp. 51-2, Rumpel *Phil.* xxviii. p. 429).

535. 'Win his cause'; Eur. *Andr.* 290 *Κύπρις εἶλε λόγοις αἰδοῖς* (Musgrave for *δολοῖς*), Plato *Legg.* vi. 762 B. *ἔτι* is rare in a conditional clause in the sense of 'yet,' but cp. Soph. *Ant.* 69 *οὔτ' ἂν κελεύσαιμ' οὔτ' ἂν εἰ θέλοις ἔτι | πράσσειν ἐμοῦ γ' ἂν ἡδέως δρώης μέτα* ('at some future time'). The aor. *κρατήσας* rightly expresses action coincident with that of *ἔλοι*, as the action of the verb and partic. is practically one (Goodwin *MT.* § 150). So in line 44 *εἶπε πρὸς με τραυλίσας*, 1286 *κακίσας ἔκνισε* (?), and *Pax* 1198 *ὅσ' ἡμᾶς τάγαθὰ | δέδρακας εἰρήνην ποήσας* ('in making peace'). Indeed, Sobolewski (*Synt.* p. 163 n.) goes so far as to lay down the general rule 'the aor. partic. if the principal verb is past, is also past, if future, future, if present, present.' So *Eq.* 1140 *θύσας ἐπιδειπνεῖς = θύεις καὶ ἐπιδειπνεῖς*. With *λανθάνειν*, *τυγχάνειν*, *φθάνειν* identity of tenses is the typical construction; cp. *λάθε βιώσας* (see Gildersl. *AJP.* xii. p. 76). The reading of the codd., *ἐθέλει*, is usually defended by a reference to such passages as Herod. i. 74 *ἄνευ γὰρ ἀναγκαίης ἰσχυρῆς συμβάσιος ἰσχυραὶ οὐκ ἐθέλουσι συμμένειν*: but *ἐθέλει* is so used only of something happening in the course of nature. So too Solon (in Dem. 422. 22) *αὔλειαί δ' ἔτ' ἔχειν οὐκ ἐθέλουσι θύραι* 'the gates are not fitted by nature to keep out insolence.' Blaydes, although he alters the text, quotes Plato *Phaedr.* 230 D *τὰ μὲν οὖν χωρία καὶ τὰ δένδρα οὐδέν με θέλει διδάσκειν*, where *ἐθέλει* has the same meaning as in Herodotus, or, rather, *δένδρα* κτλ. are personified, 'they won't teach me anything.' Aristoph. *Frg.* 911 *οὐδὲ ἐθελήσει μαθεῖν* is glossed in Cramer *Anecd. Par.* iv. p. 198. 27 by *ἀντὶ τοῦ οὐ δυνηθῆναι*, but it is impossible to be certain about the import of such a brief fragment. Graves thinks *ἐθέλει* may be weakened in sense here into a simple fut., but there is no

reason to think that the modern Greek *θά* or *θέλει* (the auxiliary 'will') is classical. Indeed, in Demosthenes it is *βούλομαι*, not *ἐθέλω*, that approaches a fut. in sense. However, it is difficult to establish a distinction in meaning between these verbs until Middle Attic, for *βούλομαι* passed out of use after Homer (Hesiod *OD.* 647, Sim. C. *Frg.* 102. 3, Pind. *Frg.* 118, *Batrom.* 77 are solitary instances). It is rare in Aeschylus (*Pers.* 218, *Prom.* 893, 961), and was avoided by Sophocles in choruses. So there must have been something in the word that rendered it unfit for higher poetry. Of course, in prose it is common. Thucydides uses *βούλομαι* more frequently than *ἐθέλω*. Euripides was the first to familiarise it in verse, undoubtedly for philosophical reasons. The following passage shows that in poetry *θέλω* often bore the meaning peculiar to *βούλομαι*, viz. Eur. *Suppl.* 16 τοὺς δ' ὀλωλότας δορὶ | θάψαι θέλουσας ['being anxious']. . . εἰργουσιν οἱ κρατοῦντες οὐδ' ἀναίρεσιν | δοῦναι θέλουσι (= 'are willing'). Probably it was philosophers like Gorgias and Protagoras who first tried to distinguish 'willing' and 'wishing' (see Momms. *Beiträge* p. 668).

565. The MSS. reading *ἀνίων* is differently translated according as it is accented *ἀνιών* or *ἀνιῶν*, viz. (1) *ἀνιών* 'until by exaggeration he has brought them up to a level with mine'; but *ἀνιέναι* means 'to return to a subject after a digression' *Nub.* 1058, Plato *Phileb.* 13 D, or 'to investigate a subject by going back to first principles' Plato *Rep.* vi. 511 D, neither of which renderings will suit here. (2) *ἀνιῶν*: it might be possible to annoy the jury by exaggerating one's misfortunes, but not to exaggerate them by annoying the jury (Kock). Apart from sense, there is a fatal error in the Greek: relatives or conjunctions are never separated from *ἄν* except by *μέν*, *δέ*, *γε*, *γάρ*, *οὖν*. (1) In Aeschylus *ἄν* is found joined to the relat. 29 times, but never separated from it: (2) in Sophocles (77 instances) it is never separated except by *δέ*, *γάρ* and *γε*: (3) in Aristophanes, among 143 instances, there are but 11 where a particle intervenes, viz. 6 of *γε* (*ἄ γ' ἄν Thesm.* 7, 8, *ὁπότερόν γ' ἄν Ran.* 637, *πρίν γ' ἄν Av.* 585, *Ran.* 78; *Ran.* 1281 and *Eccl.* 857 are doubtful), 2 of *δέ* (*ὅς δ' ἄν Ach.* 1001, *οἱ δ' ἄν Lys.* 1121), *μέν* only in *δ τι μὲν ἄν Lys.* 1233, *γάρ* in *ὁ γὰρ ἄν Av.* 458, *οὖν* in *ὁπότερος οὖν ἄν Ran.* 1420. There is a single instance of a longer word *Ran.* 259 *ὁπόσον ἢ φάρνυγξ ἄν ἡμῶν*, which can easily be corrected to *ἢ φάρνυγξ ὁπόσον ἄν ἡμῶν* (Bachm. *Phil.* Suppl. v. p. 255). With regard to *ἕως* it is never separated from *ἄν* except in Soph. *OT.* 834 *ἕως δ' ἄν οὖν ἐκμάθῃς*. To make matters worse here, *ἄν* is divided from *ἕως* by the caesura (Kock 'Verisim.')

Fleck. Ann. vi. p. 177, Bachm. *Phil. Suppl.* B v. pp. 255 seq., Sobol. *Synt.* pp. 51-2, 142, Rumpel *Phil.* xxviii. p. 429).

δὴ τις : I suspect that ἀνιών of **V** is due to a misreading of **ΔΗ** which is often confused with **ΑΝ** (cp. Cobet *VL.* p. 101) : in **R** **ΔΗ** was lost after **ΑΝ**, and **τις** before **ἰχώση**. A similar error has caused much difficulty in Plato *Rep.* x. 615 D οὐδ' ἤκει οὐδ' ἂν ἥξει δεῦρο, where **ΑΝ** is due, I think, to **Δ'** 'Η (ditto-graphy), and in *Apol.* 29 C ἤδη ἂν . . διαφθαρήσονται, where it is simply a repetition of **ΔΗ**. In similar fashion, the difficult ἄν of Isaeus xi. 6 ἵνα μᾶλλον ἂν ἐπιστεύετο ὑφ' ὑμῶν and Thuc. v. 82. 5 νομίζων μέγιστον ἂν σφᾶς ὠφελήσεται is due to dittography of -ον. Kock suggests here ἕως ἂν ἴσον σωρεύσῃ, Blaydes κατὰ πρὸς τοῖς οὖσι κακοῖσιν ἕως ἂν ἰώσῃ. The other emendations mentioned by Blaydes are useless, as they fail to remove the chief blot, viz. the position of ἂν.

570. ἄμ ἄμα βληχᾶται **R** : Kock ('Verisim.') ingeniously suggests that ἄμ ἄμα is for ἀμαβληχᾶται, i.e. ἄμα ^{αμ}μηκᾶται. μηκᾶσθαι is sometimes used of sheep, Hom. *Il.* iv. 435, *Od.* ix. 439, Eur. *Cycl.* 189 μηκάδων ἀρνῶν τροφαί. But ἀμβληχᾶσθαι is a more suitable word (see Commentary). For the form cp. Kühner-Blass *Gram.* i. p. 177.

Graves thinks that ἄμα βληχᾶται may be justified by the 'various instances of vowels short before βλ and γλ' cited by Blaydes ; but none of these is in point (being shortenings before γλώσσα, and βλαστάνω and its derivatives) except Autocrates Com. 3 ἀμνοὶ δὲ βληχάζουσιν ὑπ' ἀγαλαξίας, which has been corrected to μηκάζουσιν, for *Vesp.* 277 proves nothing, and *Trag. adesp.* 455 τὸν νοῦν ἔβλαψε is of unknown date. In Middle Comedy, however, the law holds no longer, e.g. Antiphan. 175. 2 ἐν Ἀθήναις δὲ γλαῦκας.

vanLeeuwen's ἄμα βρυχᾶται recalls Bottom's 'I will roar you as gently as any sucking dove,' although it receives some support from Soph. *Trach.* 904 βρυχᾶτο μὲν βωμοῖσι προσπίπτουσα (of Deianeira), where, however, it means 'moaned,' and so is an unsuitable description of the cries of children.

572. **RV** agree in giving εἰ μὲν χαίρεις ἀρνὸς φωνῇ, θυγατρὸς φωνὴν ἐλήσας. My suggestion ἀρνὸς θοίνῃ, which corresponds better with τοῖς χοιριδίοις, is the ἀρνεία δαῖς of Eur. *Frg.* 467, viz. τί γὰρ ποθεῖ τράπεζα ; τῷ δ' οὐ βρίθεται ; | πλήρης μὲν ὄψων ποντίων, πάρεισι δὲ | μόσχων τέρειναι σάρκες ἀρνεία δὲ δαῖς. With regard to the rest of the line, I accept ἐλεῆσαι which has been proposed by Blaydes and others, but take it differently, viz. as a substitute for the imperative in a

solemn appeal (cp. line 872 n.). This line has caused much trouble to editors. Blaydes reads μέν γ' ἀρνὸς χαίρω . . . ἐλεῆσαι, vanLeeuwen τῆς εὐθύνης ἀπόλυσον . . . ἐλεήσας, van Herwerden μ' ἀπολύσαι . . . ἐλεήσας, εἰ δ' αὖ τοῖς χοιριδίοις χαίρεις . . . σὺ πιθέσθαι, ἐλεήσας being due to Madvig. All these rash alterations are due to a forgetfulness of Aristophanes's habit of passing into *oratio obliqua* and vice versa abruptly, cp. line 795 n. and *Lys.* 519, which is an exact parallel, viz. ὁ δέ μ' εὐθὺς ὑποβλέψας ἂν ἔφασκ', εἰ μὴ τὸν στήμονα νήσω, | ὁτοτύξεσθαι μακρὰ τὴν κεφαλὴν.

654. τεθνήξεις corr. Elmsley: τεθνήσει **RV**, τεθνήξει **BG**. The active form is proved by *Ach.* 325, *Lys.* 634, *Aesch. Agam.* 1278, where the metre requires the act. (*Ruth. NP.* p. 412). The middle form was common in later times, e.g. in the Atticists (Schmid *Att.* i. p. 242, Kühner-Blass *Gram.* ii. p. 111).

675. δωροδοκοῦσιν of **R** is an error not unusual in a later age, when the active meant 'to bribe,' and has often been introduced by copyists into the classical texts, *Cratin.* 128 ὑμῶν εἰς μὲν ἕκαστος ἀλώπηξ δωροδοκεῖται (read -κεῖ τι), *Ran.* 361. In fact, it was the custom in post-classical times to use any active form as transitive, e.g. *Polyb.* 9 παρεσπόνδησαν τοὺς 'Ρηγίνους' μεθύω τίνα Tsetzes; δωροδοκούμενος *Rang. Ant. Hell.* ii. p. 476: μαθητεύω *St. Matt.* xxviii. 19: ὑγιαίνω *Act. Apocr. Apost.* 255 (see Hatzidakis *Neugr. Gram.* p. 201).

703. οὔνεκα: εἵνεκα **RV**. The usual distinction between οὔνεκα and εἵνεκα (viz. that the former is always a conj., the latter a prep.) is unfounded. (ἀρετῆς) οὔνεκα occurs in a poetical inscription (5th century B.C.) and in Aristophanes 22 times against 8 instances of εἵνεκα. εἵνεκα never occurs in the Medicean of Sophocles (*Wackernag. Kuhn Zeit.* xxviii. p. 109). Indeed εἵνεκα is not more Attic than ξεῖνος (*Sobol. Praep.* p. 101, Kühner-Blass *Gram.* ii. p. 251, vBamberg *Exerc. crit. in Aristoph. Plut. novae* p. 2 n. 4).

vWilamowitz (*Herakl.* ii. p. 83) takes the opposite view, holding that the old inscriptions (*CIA.* iv. 422, 7th century) Παλόμενος νίκησεν Ἐπαίνετος ὁόνεκα τῶδε, and *CIA.* iv. 491. 8 quoted above, are instances of vulgar blunders.

709. μυριάδ' ἄν: Dobree's emendation must be right, as ἄν is required, and Aristophanes seems not to use δύο with the plural, except in the stereotyped phrases δὺ' ἡμέραι(s) *Nub.* 1182, 1189, 1223 and δύο δραχμαί *Ach.* 66, 90, 159, 161, *Ran.* 173, 176, *Fr.* 614, for *Eccl.* 1064 ἐγγυητάς σοι δύο is probably a dittography for ἐγγυητά σοι δύο. The fem. dual (nom.

and acc.) disappeared before the masc. (e.g. in Xenophon and Thucydides the dual is almost restricted to nouns of the 2nd and 3rd declensions, see Schmid *Att.* iii. p. 48), and it seems likely that the tendency to do so would first appear in the case of such common phrases. Since Aristophanes uses the dual of the fem. only in *Eq.* 1001 ξυνοικία, and *Ach.* 527 πόρνα, Bachmann (*Spec.* p. 8) would amend these into conformity with the 15 instances of the fem. plur., but, as was said above, his 15 instances are examples of two common phrases, and consequently his dictum that 'Aristophanes never uses δύο with the dual of the fem.' falls to the ground.

Elmsley discusses this question on *Med.* 798, and quotes a certain instance of the plur., viz. *Soph. Aj.* 237 δύο δ' ἀργίποδας κριούς ἀνελών. In Comedy the MSS. are not to be trusted on such points, e.g. the Ravennas omits ἄν in at least 12 places where it is necessary (Pökel *Fleck. Ann.* cxxxvii. p. 252), and the forms of the dual are not better treated, e.g. *Soph. OC.* 533 some MSS. have δύο παῖδες, δύο δ' ἄρα (in *Thuc.* iii. 50 δύο μνᾶς seems right; see above). With regard to the history of the dual, and its gradual loss, it appears that the earliest instance of δύο with the plur. in inscriptions is found in 408 B.C. (Reinach *Traité d'Épig. Grec.* p. 274, Meisterh. *op. cit.* p. 161, Weckl. *Curae Epig.* p. 16). The dual commenced to disappear from inscriptions altogether after 350 B.C. It disappeared from Attic literature in the course of the 4th century. Plato's custom is not an argument against this statement, as he affected archaism, especially in his later works (Röper *de dualis usu Platonico* 1878). Among the orators, Andocides and Isaeus affect the dual most. The latest instance in the orators is in 321 B.C. (Schmid *Att.* i. p. xviii, Riemann *Revue de Phil.* v. p. 165, Cobet *Mnem.* viii. p. 119, Sobol. *Synt.* p. 83, Bachm. *Spec.* p. 7, Wecklein *Cur. Epigr.* pp. 15 seqq.). Cobet (*Mnem.* iii. p. 317) says that 'no Greek ever said δύο μυριάδε' and reads ζῶεν ἄν. Certainly no Greek could say this.

ἄν is rightly placed after μυριάδε, which is the emphatic word; so it is placed after γράυς in *Ran.* 950; cp. *Vesp.* 348, *Ecc.* 308 (after a numeral).

726. The shorter form of the opt. δικάσαις is not certainly wrong, as Aristophanes may wish to give a solemn sound to an old saying by using a form common in Tragedy. The other instances of the shorter forms seem to be corrupt, at least in the earlier plays: line 572 (corrupt), line 819 (corrupt), *Pax* 405 (Mein. ἀναπέσεις), *Nub.* 776 (Mein. ἀποστρέψαι ἄν). There are 2 instances in the *Plutus* (1036, 1134), and one in the *Lysistrata* (506 τοῦτο σαντῇ κρώξαις). Rutherford (*NP.*

p. 442) thinks that these may be justified by the proverbial tone of the lines, but, perhaps, Aristophanes admitted such forms, sparingly, in his later plays, as he certainly admitted ἦν (1st pers.) in the *Plutus* (see line 1091 n.). As to the 3rd pers. -αι, which in Tragedy occurs only in Aesch. *Suppl.* 668, 1063, *Eum.* 984 (in a Chorus), there is only one instance quoted from Aristophanes, viz. *Frg.* 320 οὐδ' ἂν λέγων λέξαι (or λήξαι), which may or may not be corrupt (for later Comedy cp. *φθονήσαι* Alexis 219. 2). The ironically polite substitute for the imperative is not without point; 'I advise you not to make up your minds; please do not decide.'

771. καὶ ταῦτα μὲν: if the reading of the MSS. is right, καὶ . . μὲν νυν must be used as in Ionic prose (Herod. iv. 145 οὗτος μὲν νυν ταῦτα ἐπρησσε) and in Tragedy (Soph. *Trach.* 441 Ἐρωτι μὲν νυν, *OT.* 31 θεοῖσι μὲν νυν) in *summing up* a subject before dismissing it. In Comedy and prose μὲν οὖν and μὲν δὴ are universal in this sense; *Plut.* 8 καὶ ταῦτα μὲν δὴ ταῦτα, Soph. *Trach.* 153 πάθῃ μὲν οὖν δὴ πόλλ' ἔγωγ' ἐκλανσάμην, ἐν δ' οἶον οὕτω πρόσθεν αὐτίκ' ἐξερω: or (2) in dismissing a less important matter and making a transition to a more important one; *Ach.* 523, *Plut.* 728, Eur. *Alc.* 156 καὶ ταῦτα μὲν δὴ πᾶσ' ἐπίσταται πόλις κτλ. μὲν νυν is read by Cobet in one other place in Aristophanes, where it is very doubtful, viz. *Pax* 497 ὑμεῖς μὲν νυν οἱ κιττωντες (RV μὲν οὖν). The chief objection to the reading of the codd. is that line 771 is not a summary of what has preceded, but an explanation; and so if μὲν qualifies ταῦτα there is no proper antithesis, as the same object must be supplied with ἡλιάσει πρὸς τὸ πῦρ. In logical form, the sentence as given in the codd. would run καὶ ἦν μὲν ἐξέχῃ εἶλη . . εἰάν δὲ νίφῃ. The simplest alteration is to place a μέση στιγμή after εὐλόγως with APalmer. If the punctuation of the MSS. is right, I should read καὶ πρῶτα μὲν κτλ.

800. ἡκηκόη: the termination -η is proved by *Av.* 511 οὐκ ἦδη ᾿γώ (one MS. ἦδεν ᾿γώ). The 1st pers. of the pluperf. occurs in 4 other places, viz. *Ach.* 10 (-ει R), *Eccl.* 32 (all MSS. -ειν), 650 (all MSS. -ειν, Suidas -η), *Pax* 616 (all MSS. -ειν). Rutherford (*NP.* p. 235) has misstated the case for -η. There is no MS. authority for this form except in *Ach.* 10 (?) and *Av.* 511. Cobet rightly says 'nulla propemodum forma hujuscemodi apud A. in Ravennate codice illaesa evasit' (*Mnem.* v. p. 14). In respect to this form copyists were in a state of invincible ignorance, e.g. *Pax* 616, where MSS.

have -ειν, there is an absurd scholion τὸ δὲ ἡκηκόειν οὕτω διὰ τοῦ η Φρύνιχος ἀναγινώσκει.

803. μικρὸν: there is no reason why Blaydes should read σμικρὸν. Attic inscriptions of the 5th and 4th centuries B.C. only know μικρὸν (Meisterh. *Gram. Inschr.* p. 68). σμικρὸν is an Ionic form, found in old Attic poetry and prose, and in the archaising Xenophon and Plato (Schmid *Att.* iii. p. 18).

932. With reference to the reading κατηγόρευνσε, the latest views of Cobet (*Mnem.* ii. p. 127) may be summarised. λέγειν is never compounded except with the prep. ἀντί, πρό and ἐπί: with other preps. ἀγορεύειν takes its place. The fut. of this verb is ἐρῶ, the perf. εἴρηκα, and the aor. εἶπον, but occasionally ἡγόρευνσα is found, e.g. Dem. 1021. 20 ἀπηγόρευσεν, Plato *Phaedo* 104 A προσαγορευτέα. The explanation is that in these verbs the exceptional forms express a difference of meaning: ἀπαγορεύειν generally means 'to grow weary'; but when as in Dem. l.c. it means 'to forbid,' it derives its tenses from ἀγορεύειν. So προσαγορεύειν generally means ἀσπάζεσθαι: when it means καλεῖν it may have an aor. προσηγόρευνσα (Ruth. *NP.* p. 333). The aor. καταγορεύση occurs in *Pax* 107, but the true reading is καταγορεύη. The meaning 'to accuse' is not found before Arist. *Pol.* 1314 a 22. The simple pres. ἀγορεύειν is, in general, found only in the ancient formula τίς ἀγορεύειν βούλεται; and the imperf. only in the question οὐκ ἡγόρεον . . .; 'didn't I tell you?' (see *Plut.* 102).

935. The omission of τις (cp. line 529 n.) is strange, and to be paralleled only by *Av.* 1579 τὴν τυρόκνηστίν μοι δότω, where the interpolated MSS. have τις. There are 35 instances of τις in such a construction (e.g. *Vesp.* 529, 860, 1525). In this verse Bachmann (*Phil.* xlvii. p. 373) suggests ὁ Θεσμοθέτης ποῦ 'σθ'; οὗτος, ἀμίδα μοι δότε: cp. *Nub.* 907, *Vesp.* 166, *Av.* 850 παῖ παῖ, τὸ κανοῦν αἵρεσθε καὶ τὴν χέρνιβα.

967. δαιμόνι: if the reading of the codd. is right, the 2nd foot is a resolved anapaest. There are five instances of this anomaly in the Comic poets, most of which have been satisfactorily amended, viz. (1) Plato *Com.* 188 οὗτος τίς εἶ; λέγε ταχύ· τί σιγᾶς; οὐκ ἐρεῖς; Perhaps the justification here is to be found in the meaning of λέγε ταχύ: (2) *Vesp.* 967: (3) *Vesp.* 1169 τρυφερὸν τι διασαλακώνισον, see n.: (4) *Plut.* 1011 νηττάριον ἂν καὶ φάττιον ὑπεκορίζετο, where φάβιον is probable: (5) Nicostr. 15 λευκός· τὸ γὰρ πάχος ὑπερέκυνπτε τοῦ κανοῦ (see vBamberg *de Rav.* p. 19, GWidegren *de num. et conform. ped. sol.* p. 93).

This licence is sometimes found in anapaestic metres, cp. line 1015 n., *Nub.* 916. It must be noticed that in 4 out

of these 5 iambic instances, there is a caesura after the second syllable of the proceleusmaticus. Blaydes's omission of **τοὺς** in the present line is unsatisfactory, as (a) an article is required with the participle, and (b) it is impossible to justify the ictus on **-νι'** (see *Introd.* p. xl. n. 3). Although **ἐλεεῖν** is the most satisfactory word in this context, the *pres. imperat.* is unexampled, at least in Comedy. The proper meaning of the verb is 'to show pity' (cp. line 830 n.), and so the aor. is more natural, cp. line 393, *Pax* 400. I venture to read **ὦ δαιμόνι', αἰδοῦ**. There are many appeals to the *αἰδώς* of the dicasts in contemporary orators, e.g. Antiphon i. 26 *πῶς οὖν ταύτην ἐλεεῖν ἄξιόν ἐστιν ἢ αἰδοῦς τυγχάνειν παρ' ὑμῶν*, 27 *μή τυχοῦσα μήτ' αἰδοῦς μήτ' ἐλέου*. *αι* would naturally become *ε* in later times (e.g. in *Trag. adesp.* 468 *Βαρκαῖον ἔπος* appears in the codd. for *αἶπος*), and **Λ** is a common blunder for **Δ**.

1020 seqq. This passage is one of the most vexed in Aristophanes. (1) What is the construction of **χέασθαι**, which ought to be parallel to **μιμησάμενος**? The insertion of *τε* after *εἰς* will not mend matters. Merry treats lines 1018-9 as parenthetical, and takes **χέασθαι** with *φησίν*. But, obviously, *μετὰ τοῦτο δὲ καὶ ἀνswers τὰ μὲν οὐ φανερώς*. (2) What is the meaning of **ἐκτελέσαι**? The scholiast quotes a passage from Simonides, to prove that it means 'to become in the end,' but such a meaning is unheard of in Attic Greek. Indeed, I cannot find an instance of the use of the verb elsewhere in the Comic poets. I believe that the emendation **ὥστ'** (for *εἰς*) removes all the difficulties in the first part of the passage. The prep. is not necessary, cp. *Plato Rep.* x. 620 c *τὴν τοῦ Θερσίτου [ψυχὴν] πίθηκον ἐνδονομένην*. The confusion of **ω** and **ει** is common, cp. *Introd.* p. lvi. *Av.* 1444 seqq. *ὁ δὲ τις τὸν αὐτοῦ φησιν ἐπὶ τραγωδίᾳ | ἀνεπτερώσθαι καὶ πεποτῆσθαι τὰς φρένας . . ὑπὸ γὰρ λόγων ὁ νοῦς τε μετεωρίζεται | ἐπαίρεται θ' ἄνθρωπος* make it probable that *ἐπαρθεῖς* is right (indeed, there is point in the repetition of *ἀρθεῖς* in a different sense, although many editors have objected to it), and it is possible that some verb with the sense of *τρυφήσαι* is concealed in *ἐκτελέσαι*. I suggest *κομῆσαι*. The following parallels show that this is the proper word, viz. *Eg.* 580 *μή φθονεῖθ' ἡμῖν κομῶσι μηδ' ἀπεστλεγγισμένοις*, *Nub.* 545 *κἀγὼ μὲν τοιοῦτος ἀνὴρ ὢν ποιητὴς οὐ κομῶ*. This emendation presupposes the corruption **ΤΛ** for **Μ**, and **ε** for **ο** (viz. **ΚΤΕΛ** = **ΚΟΜ**), both common blunders; cp. *Lys.* 702, where **Ρ** gives **ΚΑΜΠΗΤΗΝ** for **ΚΑΓΑΠΗΤΗΝ**.

1029. *οὐδ' ὅτε*: this line has been plausibly rejected by Cobet: (1) it seems to be a patchwork of *Pax* 751 *οὐδ' ἰδιώτας ἀνθρω-*

πίσκους κωμωδῶν οὐδὲ γυναῖκας: (2) it destroys the context, Ἡρακλέους ὀργήν being opposed to προαγωγοῖς Μούσαις: (3) it is redundant after lines 1020-1: (4) ἀνθρώποις is absurd when contrasted with τοῖσι μεγίστοις, the very greatest men are after all our fellow-creatures: (5) γε of the codd. dett. has no meaning after πρῶτον, and πρῶτιστ' of Meineke is unlike the MSS. reading, and is, besides, unnecessarily emphatic: (6) finally, ἦρξε is bad Greek for ἤρξατο. If line 1029 is kept, I believe that τοῖσι μεγίστοις (line 1030) must be altered, as there is no proper opposition between ἀνθρώποις and μεγίστοις. I have suggested τοῖσι γ' ἀμείκτοις. ἀμεικτος is found in Soph. *Trach.* 1095 διφυᾶ τ' ἀμεικτον ἵπποβάμονα στρατὸν | θηρῶν, Eur. *HF.* 393 Ἀμφαναίας οἰκήτορ' ἀμεικτον, *Cycl.* 429 ἀμεικτον ἄνδρα (of the Cyclops). From these passages it may be seen that ἀμεικτον was the usual epithet of a τέρας such as Cleon is described to be; cp. line 1036 τοιοῦτον ἰδὼν τέρας. The mention of monsters is most apt after Ἡρακλέους ὀργήν. Heracles was the καθαρτής of such pests, cp. Soph. *Trach.* 1011, and Pind. *N.* i. 95 ὅσους μὲν ἐν χέρσῳ κτανῶν, | ὅσους δὲ πόντῳ θήρας αἰδροδίκας. That these are the true opposites of ἀνθρώποις is shown by schol. V on this line, viz. ἀλλὰ τέρασι, φησί, καὶ δαίμοσιν—a note that strongly supports my conjecture. Thus ΜΕΓΙΚΤΟΙC would be a slight anagrammatism for ΓΑΜΙΚΤΟΙC, K being written for IC. The Spartan Dercylidas, according to MSS. of Athen. xi. 500 c, was called Σκύφος. The emendation is obvious, viz. Σίσυφος.

1091. ἦν R: this form is demanded by the metre 3 times in Aristophanes (viz. *Plut.* 29, 695, 822, Aristophanes's last surviving play). There is no error more common in MSS. than this, e.g. in a scholion on Hom. *Od.* viii. 186, which gives the origin of the Attic ἦ, ἦν is found in the codd. (Stahl *QG.* p. 65), and so here schol. V τὸ δὲ ἦ ἀντὶ τοῦ ἦν Ἀττικόν.

πάντ' ἐκεῖ δεδοικέναι: my suggestion presupposes the corruption M for K (a common blunder, cp. Cobet *VL.* pp. 52, 358, Soph. *OC.* 547, *Ant.* 448), and H for EI. Hirschig's πάντα ἐμέ introduces a resolution that is rare in the 6th foot (see *Introd.* p. xliii. n. 2).

1097. ὅστις ἄν RV: those who are prone to trust blindly in MSS. would do well to bear in mind that, if instances prove anything, (1) ἄν with the fut. opt. is a well-supported construction. It is found 5 times in codd., cp. Fassbänder *de opt. fut.* p. 55: (2) ἄν with fut. indic. is above suspicion, as it is found 9 times in Aristophanes, line 942, *Av.* 832, 1314, *Thesm.* 814, 815, *Ach.* 392, *Lys.* 541, *Nub.* 465, *Eq.* 1252: (3) ἄν with pres.

indic. is found 9 times, *Thesm.* 99, *Nub.* 395, *Ach.* 873, *Plut.* 883, 885, *Eq.* 1131, *Ran.* 1420, *Pax* 1028, *Av.* 1069 (*Coenen de usu part. condit. ap. Aristoph.* pp. 28-36).

1109. οἶδε πρὸς τοῖς τειχίοις codd.: it may, I think, be dogmatically stated that this line cannot allude to a court 'situated near the walls' (WWayte *Dict. Ant.* i. 627^a, Gilbert *Staatsalt.* i. p. 377 n. 2, Rogers ad loc.). There is no evidence of the existence of such a court, and the misuse of *τειχίον* for *τείχος* is impossible in a good author. Holden and Meineke's suggestion *Πυκνός* is a solecism on account of the absence of an article: *ἐν Πυκνί Eccl.* 243 is not parallel, as the article is usually omitted after a local preposition (see line 492 n.). Blaydes has suggested many alterations of the end of the line, the most plausible being *ἐν τοῖς ἰχθύσιν*. The simple alteration *ᾧδε* removes, I think, all difficulty. The deictic adverb represents the by-play of the Chorus, who imitate the sluggish motion of the *σκώληκες* (cp. *κύπτων ἄν οὕτω* line 279 n.), and *τειχία* are the walls of the dicastery, which are compared to the walls of a hive (cp. lines 1107, 1111). So schol. V *πυκνώσαντες ἑαυτοὺς καὶ κάμψαντες διὰ τὸ γῆρας* they move *ἥρεμα*.

1142. *ἐοικέναι*: this form occurs elsewhere (in poetry) only in *Frg.* 646. Copyists were prone to read the longer form, even *contra metrum*, e.g. *Nub.* 185 *τῷ σοι δοκοῦσιν ἐοικέναι*, *Soph. El.* 618 *προσεοικότα*. Still, if *προσεικέναι* is right, one would expect to find here *προσεοικέναι*, which does not offend against the metre. Furthermore, it is strange that in *Frg.* 646 the same error should have been made. Philologically, it is quite as easy to explain *ἐοικέναι* as *ἐοιγμεν* (*Soph. Aj.* 1239), both forms being due to the false analogy of *εἶκα* (*Stahl QG.* p. 66).

1158. *ὑπόδυθι RV*: this verb is supported by lines 1159, 1168, but not by Eubulus 30 *ὑπεδησάμην ἅπαντα δρῶν τὰς ἐμβάδας*, as Rutherford says (*NP.* p. 302), since all MSS. there give the correct form. *ὑποδύομαι* and *ὑπέδυν* may have been slang terms for *ὑποδοῦμαι* according to Rutherford. Veitch p. 183 takes the same view; cp. *Hom. Od.* iv. 435. Still, it must be noticed that these forms occur only where the metre admits parts of *ὑποδοῦμαι*, and that the metre requires *ὑποδοῦμαι* in *Theopomp.* 52 *ὑποδοῦ λαβὼν <ἀνύσας τι> τὰς περιβαρίδας*. The proverb *τοῦτο τὸ ὑπόδημα ἔρραψας μὲν σύ, ὑπεδήσατο δὲ Ἀρισταγόρης* is quoted from *Herod.* vi. 1 by *Gregor. Naz. Stelit.* ii. 118 with the error *ὑπεδύσατο*. Indeed, *η* and *υ* were pronounced alike, and were constantly confounded in codd.

With regard to the contraction ὑποδοῦ, δέω contracts throughout (*Plut.* 589 ἀναδῶν, *Eccl.* 121) unlike πλέω, δειῖ, and χέω, which contract only when the ε of the stem is followed by ε, ει, or -εις (see, however, line 616 n.).

1188. πῶποτ' οὔδαμοῦ of the MSS. is strange, and to be paralleled only from 'personat. Menand. *Mon.* 109 γυνή γυναικὸς πῶποτ' οὐδὲν διαφέρει.' Hence vanHerwerden reads πῶποτ'; οὔδαμοῖ (*Hermes* xxiv. p. 611).

οὔδαμοῦ of the codd. is a common blunder in MSS., e.g. Dem. *de FL.* 10 (Shilleto) most codd. have πανταχοῦ πρέσβεις πέμψαι, S πανταχοῖ. The ordinary prose form would be οὔδαμόσε. The error was a natural one, as adverbs in -οῖ disappeared early from vulgar prose, e.g. ποῖ and ὅποι have no place in the New Testament. So Moeris p. 289 (Kock) ποῖ Ἀττικῶς ποῦ κοινόν.

1193. καὶ χέρας καὶ: there are two fatal objections to this reading, viz. (1) χέρας is strangely placed, and requires an epithet, (2) it ought to be χεῖρας in a Comic poet, as the penult is never short except when the final syllable is long. The apparent exceptions are in parodies, e.g. *Ran.* 1142 ἐκ γυναικείας χερὸς, *Thesm.* 912 ὦ χρόνιος ἐλθὼν σῆς δάμαρτος ἐς χέρας (from Eur.), 914 λαβέ με, λαβέ με, πόσι, περίβαλε δὲ χέρας (from Eur.), *Ran.* 1289 σὺν δορὶ καὶ χερὶ πράκτορι (from Aesch.). Perhaps ΚΑΙΧΕΡΑΚΑΙ is for ΚΑΙΧΗΡΑΚΛΕΙΑΝ, the X being due to the crasis. The contamination of καὶ Ἡ. and χή. is exactly paralleled by καικέγκοχόδασιν line 627 (R). My emendation presupposes the loss of only two letters (AN) before the similarly formed Λ, as A = Λ and EI is often written I (as in Herondas constantly).

Heraclēs was the typical wrestler (*Pind.* I. iii. 50 seq.), and in such figures the λαγόνες are very prominent, cp. *Juv.* iii. 89 *collum cervicibus aequat Herculis Antaeum procul a tellure tenentis*, *Cymbeline* iv. ii. 309 'I know the shape of 's leg: . . His foot Mercurial; his Martial thigh: The brawns of Hercules.'

1223. οὐδεὶς γε Διακρίων: the reading of RV is unmetrical, and the received correction οὐδεὶς Διακρίων δέζεται cannot be justified on critical principles. γε is indispensable in this phrase, when the principal verb is absent, cp. *Plut.* 901 σὺ φιλόπολις καὶ χρηστός;—ὥς οὐδεὶς γ' ἀνὴρ, *Vesp.* 88 n., and the verb in the ὥς clause is generally omitted (*Sobol. Synt.* p. 116): furthermore, the fut. perf. is suspiciously like a gloss, this tense having been thought an Attic elegance in later times (*Schmid Att.* ii. p. 51). If δεδέζεται be ejected, the best method

of completing the line is (with vBamberg *de Rav.* p. 23) to read ἐγὼ from the next line. The synizesis ἐγὼ εἶσομαι is almost unexampled (Soph. *Philoct.* 585 ἐγὼ εἰμ' Ἀτρείδαις δυσμενῆς is not above suspicion on account of the repetition of Ἀτρείδης in line 586; vBamberg reads ἐγὼ σφιν εἰμί), and the usual phrase is τάχ' εἶσομαι (*Lys.* 1114, *Nub.* 1144, *Av.* 1390, *Plut.* 647, etc.). With regard to Διακρίων, it is impossible to show that this word is erroneous, as scolia may have been popular in the mountainous parts of Attica. At this time they were thought old-fashioned in polite circles (see vWilam. *Arist.* ii. *Athen* ii. p. 322), cp. Antiphan. 85. 3 ἔπειτα μηδὲν τῶν ἀπηρχαιωμένων | τούτων περάνης τὸν Τελαμῶνα, μηδὲ τὸν | Παιῶνα, μηδ' Ἀρμόδιον, the 'wits' preferring recitations from their poet-laureate Euripides, cp. *Nub.* 1357 ὁ δ' εὐθέως ἀρχαῖον εἶν' ἔφασκε τὸ κιθαρίζειν | ἄδειν τε πίνονθ', ὥσπερὶ κάχρυσ γυναικ' ἀλοῦσαν, and 1371. It is possible that dicasts may have been called Διάκριοι, as it appears from schol. V that Diacria was assigned by Pandion to his son Lycus, the patron of dicasts. Thus 'better than any Diacrian' would be a characteristic touch like Sir Andrew Aguecheek's favourite 'simply as strong as any man in Illyria' (*Twelfth Night* i. iii. 132). However, I have a suspicion that μειράκιον is the right reading. In lines 1088 seq. the Chorus, in a similar vein, urge that their γῆρας is better than πολλῶν κικίννους νεανιῶν. I have also thought of δειλακρίων, cp. *Pax* 193. It has sometimes been urged against Διακρίων that it violates Reisig's law, viz. that when the 3rd foot terminates a word, it cannot be followed by a 4th paeon, but this law, though usually observed, is not without exceptions, e.g. *Ach.* 538, 1022, *Eq.* 113, 1374, *Pax* 439, *Av.* 1290, 1401, 1406, *Eccl.* 543, *Plut.* 664, 720 (vBamberg *de Rav.* p. 29). To hold absolutely, the law must be amended thus: words forming a 4th paeon have the ictus on the antepenult in the even feet of a trimeter; on the preceding syllable in the uneven. The only exception is Cratin. 15. 1 ὅς οὐκ ἔδωκ' αἰτοῦντι Σοφοκλέει χορόν (*Sobol. Synt.* p. 100). Sobolewski suggests ὥς γ' οὐδεὶς Διακρίων δέξεται.

1228. παραπολεῖ codd.: this form is suspicious, as schol. R gives ἄρ' ἀπολεῖ, and the unusual compound has little significance here, though not inapt in Dem. 543. 27, where Schäfer explains ἐν παρέργῳ ἀπόλωλεν. The word may have come from the Κοινή, where compound verbs are much used for the simple, e.g. Apocryph. Evangel. 279 πικρῷ θανάτῳ παραπολέσθαι (*Hatzidakis Neugr. Gram.* p. 209). Hence the word may have crept into the Atticists, e.g. Lucian *Hermot.* i. 21, *Nigr.* 13. The

'exclamatory' ἄρα seems to be in place with *τουτὶ σὺ δράσεις* (cp. line 3 n.).

1252. μεθύωμεν: Cobet's attack on the MSS. reading is amusing, though inconclusive: 'qui animo hilari et festivo convivium ineunt, iis lepidum et jucundum videri potest non τὸ μεθυσθῆναι, sed τὸ μεθύειν: illud enim efficit τὸ πίνειν πρὸς βίαν (quod tam odiosum est ut Comico recte videtur atque τὸ διψῆν βίᾳ), hoc τὸ πρὸς ἡδονὴν πίνειν' (*NL.* p. 209). Another objection is that the division after the 2nd syllable of a tribrach, though not wrong when the word is a prep., is most unpleasing to the ear (see *Introd.* p. xl).

1340. οὐκ ἄπεισι; ποῦ 'στιν, the line as given in **RV**, is incomplete. Blaydes's ὅστις ἐστίν is far from the ductus, and seems to me flat, and Dindorf's ποῦ 'στι ποῦ 'στιν might be justified in a scene of breathless excitement (cp. *Av.* 1199) but is out of place here. Perhaps σι ποῦ 'στιν may conceal σόβησον (= ἀπότηρεχε, cp. Moeris σοβεῖν Ἀττικοί· ἀποτρέχειν Ἑλληνικοί), and the line may have run οὐκ ἄπει; σόβησον ὅστις or εἴτις. ἀποσοβεῖν is used thus, intransitively, in a similar passage, *Av.* 1032 οὐκ ἀποσοβήσεις; οὐκ ἀποίσεις τῷ κάλῳ; 1258, but οὐκ ἄπει; σοῦ σοῦ σύ—ποῦ 'στιν ἡλιαστής; —ἐκποδῶν is closer to the *ductus litterarum*. For the parenthesis cp. line 935, and for the idiomatic use of ποῦ cp. line 902 n.

1369. πόλιν **RV**: the caesura in the codd. is justified by Reisig, Hermann, Blaydes etc. on the ground that there is a 'plena interpunctio post priorem brevem anapaesti syllabam,' but the instances quoted by Blaydes (*Pax* 187, *Ran.* 1220, *Nub.* 214, 1192, *Av.* 40, 1495, *Eccl.* 146, 428) are of the following type: πατήρ δέ σοι τίς ἐστιν; TP. ἔμοι, μαρώτατος, where, undoubtedly, we should read ἐστ'; Reisig was wrong in thinking that there is any objection to the elision of the final syllable of ἐστίν in an interrog. clause, cp. *Ach.* 178 τί δ' ἔστ';—ἐγὼ μὲν δεῦρὸ σοι σπονδὰς φέρων. Reisig's law would require ὅδε τί πρὸς ταῦτ' εἶπε; ΦΙΛ. τί; in *Vesp.* 793. See further *Introd.* p. xxxvii. n. 2.

A further objection to the MSS. reading here is the quantity of the diphthong, which is found short but once in Tragedy—Aesch. *Suppl.* 922 ἐκ πολίου φρονήματος (vBamberg *de Rav.* p. 28).

1428. μέγα **R**, μεγαλ' **V**: this adverbial use, that occurs in Homer (cp. *Od.* ix. 330 ἡ [κόπρος] ῥα κατὰ σπέλους κέχυτο μεγάλ' ἤλιθα πολλή) and Herodotus, is unknown in later Greek, and was condemned by the Atticists (Schmid *Att.* iii. p. 49). It is, of course, common with verbs in an adverbial

sense, e.g. *Ran.* 141 ὡς μέγα δύνασθον πανταχοῦ τῷ δὲ ὀβολῷ. Furthermore, πῶς 'somehow' has no intelligible sense. As long as the laws of nature hold, a man who falls out of a car is certain to do himself some injury. I suspect that μέγα got into the text from a marginal note (e.g. μέγα μέρος) on the partitive gen. and σφόδρα. A later copyist may have found σφόδρα μέγα μέρος at the end of the line, and, having some elementary ideas of metre, may have altered the order (viz. μέγα σφόδρα μέρος) to improve, as he thought, the metre. Indeed, the Λ of μεγαλ' (V) may be the first half of the first letter of Μέρος. My suggestion καὶ πῶς . . . οἶει σφόδρα, may be paralleled from *Ach.* 12 πῶς τοῦτ' ἔσεισέ μου δοκεῖς τὴν καρδίαν; (where there is the same trajection as here), *Ran.* 54 τὴν καρδίαν ἐπάταξε πῶς οἶει σφόδρα, *Eubulus Frg.* 82 ἠφάνικε πηλίκον τινὰ | οἶεσθε μέγεθος, *Theophr. Char.* viii καὶ ταῦτα πάντα διεξιὼν, πῶς οἶεσθε; πιθανῶς σχετλιάζει λέγων, *Herond.* iii. 43 τί μου δοκεῖς τὰ σπλάγχνα τῆς κακῆς πάσχειν; *Eur. Heracl.* 832 is similar, viz. πόσον τιν' αὐχεῖς πάταγον ἀσπίδων βρέμειν; The construction may have been imitated by *Plaut. Bacch.* 205 *immo ut eam credis misera amans desiderat* (*Vahlen Hermes* xxiv. p. 474). *Cobet (VL.* p. 288) quotes an amusing instance of such a marginal note finding its way into the text. In *Dionys. Hal.* i. 14 for οἰκοφθορηθεῖσαι some codd. give οἰκοφθοβάρρων ῥηθεῖσαι (*Reiske οἰκοφθόρων μαρανθεῖσαι*), Varro's name having been written on the margin with reference to a quotation from him in the next line. So in *Aesch. Frg.* 199. 6 οἰκτιρεῖ πατὴρ ὁ Ζεὺς became ὁ Ζεὺς οἰκτιρεῖ (see *Cobet Misc. Crit.* p. 123). There are other instances in this play; see lines 186, 263, 970, 1223 cr. nn.

1440. vanLeeuwen's λῶνα is unfortunate, as this word survived only in the language of oracles and ancient laws (*CIA.* ii. 1 no. 162. 25 εἰ λῶον καὶ ἄμεινον). λῶστον occurs in a corrupt passage, *Av.* 823, and in a hexameter of Telecleides 2, and in the formula ὦ λῶστε (*Reinach op. cit.* p. 283, *Schmid Att.* ii. p. 201, *Mnem.* xxi. p. 453). His defence that it was a dialectal form is unsupported by evidence. If οὐδενὶ ξὺν νῶ (*Nub.* 580) was a possible locution, no reasonable objection can be brought against νοὺς πλείων.

1284. vanHerwerden (*Hermes* xxiv. p. 612) thinks that καταδιηλλάγην is a combination of κατηλλάγην and διηλλάγην, and suggests τότε διηλλάγην: cp. *Ran.* 111, 747, 815, 1072, *Av.* 1588, *Thomas Mag.* p. 235 διηλλάγη δοκιμώτερον ἢ κατηλλάγη.

1286. Zacher (*Phil.* xlix. p. 333) thinks that Briel's κακίσας

is wrong on account of the aor., but Crit. App. 535 shows that his objection is unfounded. He proposes μ' ἔδακε καὶ μ' ἔκνισε, which fails to remove the chief blot in the line, viz. the aor. after ἡνίκα (see Comm.). As the Aldine and Γ exhibit a gloss ἐκάκισε, it is not improbable that κακίσταις is a corruption of some such explanation (Zacher p. 333). If this is so, there is a greater probability in vanHerwerden's καὶ με κατέκνιζε μάλα than it appears to have at first sight. When κακίσας crept into the line, some words had to be ejected to reduce the line to its proper length.

The old emendation κακίαις of Flor. Chr. is not Greek, and Müller-Strübing's κακίας (= ἀστρατείας) is doubly impossible on account of (1) the meaning of the word, and (2) the genitive.

1287. οὐκτός: schol. V τοῦ πράγματος, 'those unconcerned.' ἐκτός is avoided by Comic writers, cp. Cratin. 189 (read ἐντός). Ran. 994 ὅπως μή σ' ὁ θυμὸς ἀρπάσας ἐκτὸς οἴσει τῶν ἐλαῶν is a proverb (see Plato *Crat.* 414 B οὐ γὰρ ἐπισκοπεῖς με ὥσπερ ἐκτὸς δρόμου φερόμενον). Bachmann suggests ἐκ τότ' ἐγέλων = τότε ἐξεγέλων, cp. Plato *Rep.* v. 473 C εἰ καὶ μέλλει γέλωτί τε ἀτεχνῶς ὥσπερ κῦμα ἐκγελῶν καὶ ἀδοξία καταλύσειν. The tmesis is unusual, but not impossible in paratragedia.

INDEX I

The numbers referred to are those of the lines of the play

- | | |
|---|---|
| <p>ACCUSATIVE : cognate 71, 334, 514 ; with passive verb 108</p> <p>Acestor 1221</p> <p>Achaeus quoted 1081</p> <p>adjective : accentuation of adj. used as proper names 185 n ; <i>ἀνὴρ</i> used as <i>fulcrum</i> for an a. 269, 923</p> <p>Admetus 1238</p> <p>advocates, Athenian Excurs. VII</p> <p>Aegina, temple of Aesculapius at 123</p> <p>Aeschines 458</p> <p>Aesculapius, worship of 123 n</p> <p>Aesopus 566, 1401, 1446</p> <p>Aexone, the deme 895</p> <p>Alcaeus quoted 1234</p> <p>Alcibiades, the political position of 44 n</p> <p>Amynias 74, 466 ; his embassy to Thessaly 1271 n</p> <p>anastrophe of prepositions 1118 n</p> <p>Ancylion 1397</p> <p>antecedent, omission of 487, 518, 586</p> <p>Antimachus, the psephism of 284 n</p> <p>Antiphon 1270, 1301</p> <p>antiposis 135</p> | <p>aorist : empiric a. 574 ; empiric a. in general conditions 99, 582 ; a. with <i>τί οὐκ</i> . . ; 213</p> <p>aphaeresis 432, 435, 665, 1121, 1322, 1329</p> <p>Ariphrades 1280</p> <p>Aristophanes : originality of 1044, 1050 ; compared to Heracles 1030 ; charge of <i>ξενία</i> against 1285 n ; <i>πιθηκισμός</i> of 1290</p> <p>article : with parts of the body 43 ; omission of a. after a preposition 29 ; with names of towns etc. 499 ; at end of Iambic trimeter 504 ; omitted with local names 492 ; added with <i>Ἑλλάς</i> 520 ; with a phrase etc. 666, 909 ; omitted with names of countries 700 ; added with names of places 715, 1139 ; omitted with names of peoples 800 ; added with names of peoples 1446 ; added with interrogatives 818 ; omitted with demonstr. pronn. 1132 ; added with fractions 362 ; separated from proper names 368 ;</p> |
|---|---|

articular infin. with preposition 94, 1045
 Ascondas 1191
 asyndeton 1081; with participle 560
 attraction: optative due to 1431; a. of relative 602
 audience, attacks on individuals among the 73 seqq.
 audit of generals 961 n
 Automenes 1275

 'BEAT' in Attic, the verb 1254 n
 boots, Athenian 103 n
 Brasidas 474
 Britomartis 368 n
 Byzantium 236

 CAESURA, the absence of 11, 135, 164, 192, 228
 Callistratus a poet 1018 n; charge against C. after the *Babylonii* 1285 n
 Carcinidae 1505 n
 Carcinus 1512
 Cardopion 1178
 cat, Greek equivalent for the 363
 Cecrops 438
 Chabes 234
 Chaereas 687
 Chaerephon 1408
 change of construction 553 n; from sing. to plur. 202
 Charinades 232
 cheese, Sicilian 838 n
 children produced in court 976
 chimneys in Athenian houses 143 n
 Chremon 401
 Cleitagora 1246
 Cleon: the voice of 36; legislative measures of 41 n; Aristophanes's estimate of

62 n; intrigues with Demosthenes 63 n; compared to Pericles 597 n; a senator 651 Excurs.; a general 651
 ibid.; his appearance 895 n; the 'dog of Athens' 895 n; compared to Cerberus 1031; his eloquence like a *χαράδρα* 1034; his attacks on Aristophanes 1285 n; prosecutes Brasidas's friends 288 n
 Cleonymus 19; appearance of 822 n
 clepsydra 93
 cleruchs 715 n
 Coleridge quoted 1010 n, 1172 n
 Comedy: the costume of p. 94; the two kinds of c. contrasted 56 n; style of low c. at Athens 66 n; its origin 65 n; relation of phallic c. to the *fabula Atellana* 65 n
 Comias 230
 command, nominat. used in a 935
 comparatives, uncontracted 806
 comparison, ways of expressing 144 n; brachylogy of c. 1032, 1064
compositio ex appositione 418 n
 compounds in Aristophanes, long 220 n
 Connus 675
 conspiracy at Athens, charges of 483, 488, 507, 953
 construction from sing. to plur., change of 202
 Conthyleus 233
 contraction in proper names 60 n; c. of the parts of *λούω* 118 n; of the parts of *χεῖν*, *δεῖν* 616 n; of termination of substt. in -εύς 895 n

- Corinthians great slave-owners 440 n
 corn, distributions of Excursus VIII
 Corybantes 8 n
 costume of Comedy p. 94
 counting, Greek method of 656 n
 courts: names of Athenian 120 n; no distinction of tribes in the several 233 n; court fees 659 n
 crases, strange 827 n
 Cratinus, bibulousness of 80 n
 Croesus 1251
 Cronus, the age of 1480 n
 cups, Greek names of 616 n
 Cycloborus 1034 n
 Cynna 1032

 DANCING the sign of intoxication 1478 n; characteristics of Greek d. 1487 n
 decrees at Athens, importance of 378 n
 deme used in an address 233; the name of a d. used connotatively 895
 Demon quoted 1034 n
 Demosthenes imitates Aristophanes 703 n
 Demus, the son of Pyrilampes, stupidity of 98 n; character of the Athenian D. 455 n
 Dercylus 78
 desiderative verbs in -σελεν 168 n
 Diacrii 1223
 diaeresis in anap. tetram., absence of 568
 dicasts, flattery of 555; d. form an ἀρχή 587 n; the number of d. Excurs. VI; pay of d. Excurs. II
 Dictynna 368
 dinner-party, description of a 1208 seqq.
 Dionysus ὁ ταυρόμορφος 10 n
 Diopethes 380
 diphthong, shortening of 40 n
 dish, sprats the native Athen. 493 n
 docimasia of orphans 578 n
 door, means of securing the house- 154 n
 Doric Comedy, characters borrowed from 433 n, 1315 n
 Dothien 1172
 Dracontides 157, 438
 dual in Attic Greek 378; the d. use of a pair 378; the d. with δύο 709; d. of historical tenses 2nd pers. 867

 ECBATANA 1143
 ecclesia, meetings of the 594 n
 education, departments of Greek 959 n
 eels from Lake Copais 510 n
 elision at change of speakers 793
 ellipse: of substantive 106, 240, 398, 440, 497, 929; of verb 118, 152, 191, 1179; of subst. after a preposition 'to the house of' 123, 1250; after ἐν 642
 elliptical use: of γε 79, 88 n, 294, 298, 416, 486, 518, 521, 781, 816; of κἀν 92; of οὐδ' εἰ 352; of ἀλλά 1154
 emblemata 263 n
 empire, the extent of the Athenian 700
 empiric aor.)(empiric perf. in general conditions 574, 582, 1257
 epānalepsis 283, 653, 742
 Ephudion 1191

- epic forms in Aristophanes 662, 1064, 1519
 episynaloephe 1192 n
 Ergasion 1201
etymologicum, schema 71
 Euathlus 592
 Euboea proverbial 715 n
 Eucharides 680
 Euergides 234
 euphemism 385 n
 Eupolis: attacks on 56 seqq., 1026 seqq.; his relations with Aristophanes 56 n; assisted Aristophanes in the *Equites* 56 n
 Euripides: attacked by Aristophanes in the *Nubes* (1st ed.) 56 n; Aristophanes plagiarises from 61 n; quotations from 111, 305, 317 seqq.; his *Ino* 1414; *Bellerophon* 757; *Cressae* 763
 Eurycles, the ventriloquist 1019
- FABLES, classification of Greek 566 n, 1256 n
 Falstaff of Aristophanes, the 19 n
 figs: the food of paupers 302 n; Attica famous for 302 n
 fish from the Hellespont, salt 491 n
 fishmongers, impudence of 494 n
 food of soldiers, the 243 n
 fortune-tellers, the fee of 52 n
 future indic. with *εἰ* 190 n, 1263; aor. fut. distinguished from pres. fut. 186 n; Doric fut. in Aristophanes 157 n
- GAMES played with *ἀσπράγαλοι* 295 n
- generals in assessing taxation, the influence of the Excurs. IV
 genitive: of exclamation 161; of time 'within four days' 260; strange partitive gen. *ὁπῆς* 352; omission of subject with gen. absol. 882 n
 Gorgias 421
 Gray quoted 220 n, 606 n
- HABIT, *ἄν* with imperf. and aor. of 269 n
 hair at Athens, the wearing of long 1069 n
 Harmodius 1225
 hats in Athens, the wearing of 445
 Heine quoted 895 n
 heliasts, payment of 88, Excurs. II
 Helle 308
 Heracles, gluttony of 60 n; H. the *καθαρτής* 1030
 hiatus: *εὖ εἰδῆ* 425 Crit. App.; in a resolved arsis 805; before a long syllable in arsis 805 n, 956; in anapaests 660
 Holcades, possible reference to the 1037 n
 Homer parodied 615
 hyperbaton: 16, 363, 368, 395, 601, 896, 1036 (?), 1184, 1345; in an oath etc. 209, 231, 524, 563
 Hyperbolus 1007
 hypocoristic forms 179, 401, 1306 n
- IMPERFECT: idiomatic use of 855; after *ἵνα* in an unfulfilled purpose 961; as a virtual present 961 n; in apodosis after an aor. in

- protasis 1440 ; of habit with
 ἄν 269 ; with a relative pro-
 noun after εἰθ' ὥφελεν 732
 infinitive : ὑπό with articular
 inf. 94, 1045 ; aor. inf. in
 a prediction 160 ; δοκῶ with
 fut. inf. 250 ; inf. used for
 imperative 386 ; inf. of ex-
 clamation 835 ; inf. in a
 prayer 872 ; in a proclama-
 tion 937
*I*no of Euripides 1414
 inscribing names on doors etc.,
 the custom of 99 n
 'ironical man,' the 174 n
 JOKES : κατ' ἐτυμολογίαν 35,
 145, 189, 353, 359, 399,
 589 n, 1148, 1413 n ; παρὰ
 γράμματα 592 ; παρ' ὑπό-
 νοιαν 19, 308, 349, 480, 525,
 724, 1207
 jurymen : know beforehand
 what cases they are to try
 240 ; fees of 661, Excurs. II ;
 the oath taken by 725 n ;
 the temper of 455, 1105
 KNIGHTS, the character of the
 890 n
 Kock quoted 1018 n
 Kolakonymus 592
 LABES 836
 Laches 240, 961 n
 Lamia 1177
 lamps, Greek 250 n
 Lasus 1410
 lengthening of a vowel before
 a mute and a liquid 151 n,
 691 n
 Leogoras 1269
 Lesches, reference to 351 n
 libations at dinner 525 n
 lisp of Alcibiades 44
 Lycon 1301
 Lycus 389, 819
 Lysistratus 787, 1302, 1308
 MAESON 57 n, 433 n
 mantles worn by philosophers
 33 n
 Marathon 711
 marine the kernel of the
 democracy, the 909 n
 Masuntias 433
 meals, the chief Athenian
 103 n
 'Median' sleep 12
 Megarian Comedy 57 n
 Megarians the type of idiots
 57 n ; proverbs concerning
 the Megarians 57 n
 Melitides 'an idiot' 367 n
 Midas 433
 middle used passively, the fut.
 893 n
 mines, Athenian 659 n
 money, method of carrying
 791 n
 moods in *oratio obliqua*, varia-
 tion of 1095 n
 Morychus 506, 1142
 moustaches, wearing of 477 n
 Müller-Strübing quoted ; his
 theory concerning the προ-
 στάτης τῆς κοινῆς προσόδου
 242 n
 Mullus 1315 n
 Myrtia 1396
 NAME : put for a quality 380,
 459 ; used in its etymological
 sense 380 n
 Naxos, the date of the revolt
 of 355 n
 nicknames at Athens 325 n,
 1267 n
 Nicostratus, character of 81 n
Niobe, play of 580 n

- noumeniae*: sacrifices on the 96 n; market-days 171
Nubes, reference to the 1044
- OATH, a woman's 1396 n; o. of Rhadamanthus 83 n
obliqua, imperf. indic. in *oratio* 283 n, 1095 n
 Odeum, the 1109
Odysseis of Cratinus, parodies of 60 n, 180, 328, 710
 Odysseus 181, 351
 Oeagrus 579
 optative: short forms of o. 726 Crit. App.; after a pres. indic. 110; of perplexity 348; contracted o. 484; in a command 1431; in a proverb 1431 n, 1458; due to attraction 1431
 orators called 'flies' 597
 order of words, strange 29; order of w. with *δοτε μοι* 166 n
 'out-Herod Herod,' to 325 n
- PARABASIS, critical spirit of the 1016 n
 parasites 43 n
 parechesis in Aristophanes 277 n, 560, 758 n
 'parsley' with birth and death, connexion of 480 n
 participle: emphasis on 27, 47, 577; p. with article = subst. 1455
 patronymics used as epithets 185 n, 438 n
 paymaster of the generals 964
 Penestae of Thessaly 1272
 perfect: the empiric 494, 561, 591, 616; of settled condition 693
 Pergamum, the *βουκόλοι* at 10 n
- Pericles's thunder 671 n
 personification of inanimate objects 99, 110, 247 n, 349 n
 Phanus 1220
 Pharsalus 1271
 Phayllus 1206
 Pheredeipnus 401
 Philippus 421
 Philocles 462
 Philonides a poet 1018 n
 Philoxenus, the character of 84 n
 Phlyeus 234
 Phrynichus (1) 220, 1490; (2) 1302
 Phryx 433, 1309
 picnics 1251 n
Pindaricum, the so-called *schema* 58, 1301 n
 Pittalus 1432
 Plato imitates Aristophanes 639 n
 Pnyx, the position of the 31 n
 population of Athens, the Excursus VI
 Praxilla 1241
 preposition: repetition of p. after a verb compounded with a preposition 6 n; rules regulating the repetition of p. in a reply 475 n
 Proagon 1109 n
 prodelision 538 n
 prolepsis 1023 n
 Pronapes 74
 pronominal use of *ἀνὴρ* 269
 pronouns, position of dependent 6 n, 683 n
 property-tax, the first 41 n
 proverbs, omission of verbs in 440 n
 Proxenides 325
 purpose, conjunctions expressing 113 n, 141 n, 1525 n

- QUESTION, double 827
 quotations, the construction in 98 n, 103 n
- RECTA, passage into *oratio* 572
 Crit. App., 689, 795 n
 relative: change from the r. to the direct construction 445 n; after an exclamation 188
 repetition: of *δν* 171 n; of *ποῦ* (excited) 208
 Reuchlinian hypothesis, the 40 n
 revenue: the ordinary r. of Athens 658 n; the total r. of Athens 660 n
 Rhadamanthus, the oath 83 n
 riddles 20 n
 Robinson quoted, Henry Crabb 1019 n
 Rutherford quoted 1116 n etc.
- SABAZIUS, barbarian origin of 9 n
 sacrifice, the requisites for a 860 n
 Salamis, reminiscence of 1086 n
 Samos, the revolt of 284 n
 Sardinia 700
 Sardis 1139
 Scambonides 81
 scarcity of oil at Athens 252
 scène of the *Vespaë*, the *mise en p.* 93
 scene-painting p. 93
schema etymologicum 71
Schlaraffenland 508 n
 Schmidt on the Ὀδυσσεύς of Cratinus 180 n; on the *Πρωχέλα* 351 n
 scholia, normal form 20 n; cp. 1226 seqq.
 Scione, the siege of 210
- scribes, Athenian Excurs. VII
 seats in a theatre, Greek words for 90 n
 'sell' in Aristophanes, the verb 169 n
 Sellartius 459
 Sellus, the meaning of 325 n, cp. 1267 n
 Shakespeare quoted 7, 35, 143, 144, 186, 237, 260, 280, 553, 570 Crit. App., 655, 668, 673, 678, 688, 693, 695, 701, 710, 769, 776, 783, 822, 918, 983, 988, 1081, 1082, 1108, 1116, 1119, 1172, 1192 Crit. App., 1195, 1202, 1223 Crit. App., 1312, 1331
 shoes: Athenian 103 n, 445 n, 1158 n; the wearing of in winter 445 n; method of blackening 600 n
 Sicily compared to a *θυελα* 924
 sigmatism 565 n
 simile, omission of ὥσπερ in a 144 n, 603 n
 Simonides 1410
 singular imperative after plur. subj. 433, 452
 slaves: names of 433 n; daily rations of 440 n
 Smicythion 401
 sociative dat. with αὐτός 119
soleas, poscere 103 n
 Sosias 78
 Sostrata 1397
 soul, address to the 756
 stage, passages in favour of a raised 1342 n
 Stanger quoted 859 n
 Sthenelus 1313
 Sthenoboea quoted 111, 1074
 sticks, Athenian custom of carrying 33 n
 streets, the state of the Greek 259 n

- 'strike' in Attic, the verb to 1254 n
 Strymodorus 233
 stupidity, a sheep the type of 32
 subjunctive after a past tense 70 n; the present s. in neg. conditions 90
 surprises, Comic 16, 308, 349, 480, 525, 724, 1207 etc.
 Sybaris, fables from 1259
 sycophants compared to 'agues' 1037
 synizesis in Aristophanes 490, 1224 Crit. App., 1307 n
- TAXATION:** assessment of Excurs. IV, Excurs. V; appeals against 669 n
 teetotallers at Athens 80 n
 Teisamenus 1221 n
 Teisiades 401
 Tennyson quoted 241 n
 theatres, distribution of dainties in 59 n
 Theogenes 1183
 Theophrastus 1302, 1314
 Thermopylae, reminiscence of 1084 n
 Thesmothetae, the duties of the 935 n
 Thespis 1479
 Thessalian gluttony 1271 n
 Thracian border, the 288 n
 Thucydides (1) the historian, possible allusion to 288 n; (2) the son of Melesias 947
 Timocreon quoted 1063
 timeses in Aristophanes 437 Crit. App., 784
 Tozer quoted 1034 n
- tribute, the history of the Excurs. V; tribute of 425 B.C., the increased Excurs. IV and V
 tunny a dainty, the paunch of the 193 n
 type: individuals representing types 19 n; a grampus the t. of gluttony 35; Heracles the t. of gluttony 60; an ox the t. of stupidity 40; the Megarians the t. of stupidity 57 n; a Phrygian the t. of brutality 433 n; *τάριχος* the t. of worthlessness 491 n; fire the t. of rashness 918; the swan the t. of greyness 1065; Philocles the t. of sourness 462
 tyranny at Athens, charges of 498 n
- VANHERWERDEN quoted 603 n
 ventriloquism of Aristophanes 1019
 verbs: compounded with *κατά* 7 n; augment of v. commencing with a diphthong 1306 n
 voting at Athens, methods of 987 n
- WILAMOWITZ quoted 57 n, 88 Excurs. II, 314 n, 398 n etc.
 windows in Greek houses 379 n
 wines, names of 151 n
 wizards, fee of 52 n
 words surviving in special cases, old 186 n, 1396 n

INDEX II

- ἄ ᾗ 1378
 < ἄβαξ 656 >
 ἀγαθοί, οἱ 1238
 ἀγαθοῦ δαίμονος 525
 ἄγαλμα, ἀνόνητον 314
 ἀγανός 1467
 ἄγε νυν ad plur. 381
 ἄγλις 680
 ἀγορά: ἀγοράς 'market-tolls'
 659; εἰς τὴν ἄ. 16; ἐν ἄ.
 492
 ἀγοράζειν 557, cp. 253 n
 ἀγορανόμοι 1407
 ἀγροίκως 1320
 Ἄγνιεύς 875
 ἀγών 533 n
 ἄδειν 'to crow' 100; ᾗ. Φρυ-
 νίχου 269
 ἀεί 390
 ἄθρους 1334
 αἰ, pronunciation of 40
 αἰβοῖ 37
 αἰγιαλὸν τρέφειν 110
 ταῖδοῦ 967
 αἰδῶς τῶν παλαίων ἐμβάδων
 447
 αἰετός 15 cr n
 < αἰξωνεύεσθαι 895 n >
 Αἰξωνεύς 895
 αἰρεῖν: ἡλοῖ 'win his cause'
 537; εἶλον διώκων 1207
- Αἰσχίνην, προσθεῖναι 'smoke'
 459
 αἰτίαν ἔχειν 'to be accused'
 506
 ἀκαλήφη, τῆς ὀργῆς ἡ 885
 ἀκαρῇ, οὐδ' 541, cp. 92 n
 ἀκούειν *cluere*† 500, 621
 ἄκουρον τρέφειν, τὴν ὑπὴν 476
 ἀλεκτρύονος κοιλία 794
 ἀλεξίκακος 1043
 ἀλεωρή, βελέων 615
 ἄληθες 1223
 ἄλκιμος poetical word 1060
 ἀλλά: in a command 173, 240,
 244, 336-7, 346, 365, 370,
 371, 372, 378, 387, 457;
 impatiens (= καὶ δὴ) 457;
 ellipt. 482; ἄ. γάρ 318,
 1271; ἄ. ἥ 984; ἄ. ἥ 8;
 ἄ. οὖν . . < γε > 1129, 1190
 ἀλλόκοτος 47, 71
 ἄλλως 85
 ἄλμη 1515
 ἀλοκίζειν metaphor. 850
 ἀλύειν 111
 ἄλφιστα proverb. 301 n
 ἀλώσομαι pass. 893
 ἄμα c. particip. 609
 ἄμβληχαῖσθαι 570
 ἀμπίσχετε 1153; ἀμπισχόμενος
 1150

- ἄν: repetition of 171; with
 an imperf. or aor. (of habit)
 269
 ἀνάβαινε 1341
 ἀναδιδάσκειν 514
 ἀναιρεῖν 'to take up for burial'
 386
 ἀνακογχυλιάζειν 589
 ἀνακρούεσθαι, πρύμνην 399
 ἀναλδής 1045
 ἀναμασᾶσθαι 'to ruminate' 783
 ἀναπείθειν 101, 116, 568, 586
 ἀναπλάττειν: κηρὸν ἀναπεπλα-
 σμένος 108
 ἀνάσπαστον ποιεῖν 'to land'
 382
 ἀναφαίνεσθαι 124, 603
 ἀνειν εἰς σωτηρίαν 369, cp. 319
 Crit. App.
 ἀνεκάς 18
 ἀνέχειν: ἀνεχε παρέχε 1326;
 -εσθαι c. particip. 513
 ἀνὴρ 'a proper man' 1185; with
 another subst. 360; ὁ ἄ.
 equivalent to a pronoun
 207, 269, 285
 ἀνθρῆναι 1080, 1107
 ἀνίστασο 286 (Tragic)
 ἀνόνητος 314
 ἀντί c. gen. put for a
 whole clause 210, 878, 1268,
 1404
 ἀντωμοσία: -ῶν κελύφη 545;
 -as 1041
 ἀνυπεύθυνος 587
 ἀνύσας τι 30
 ἄξιος 'cheap' 491
 ἀπάγειν, τὸν φόρον 707
 ἀπάγειν 686
 ἀπαίδευτος 1183
 ἀπαλὴ χεῖρ 554
 ἀπαλλαχθῆναι 484, 504
 ἅπαντες, the position of 872 n
 ἀπαπαῖ 309
 ἀπό: ἄ. δορηστού 103; post:
- ἄ. τῶν πόλεων 670; ἀπὸ
 χειρός 656; ἄ. ἐσπέρας 100;
 ἄ. μέσων νυκτῶν 218
 ἀποβιβάζειν τὸν πόδα 1163
 ἀποδείρεσθαι 1286
 ἀποδόσθαι 169
 Ἀποδρασιππίδης 185
 ἀποκλῆειν τῇ θύρᾳ 334, 375
 ἀποκναλεῖν 'to bore' 681
 ἀποκοιμᾶσθαι 213
 ἀπολούμενος 411
 ἀπομερμηρίσαι 5
 ἀπομορχθεῖς, τὴν ὀργὴν 560
 ἀπονίζειν 1217
 ἀπόπληκτος 948
 ἄπορος 1474
 ἀποσκλῆναι 160
 ἀποσοβεῖν 460
 ἀποστερεῖν 509
 ἀποτρόπαιε, Ἀπολλὼν 161
 ἀππαπαῖ παπαιᾶς 235
 ἀπράγμων 1040
 ἄρα: with imperf. of surprise
 314, 451, 821; in a ques-
 tion of anxiety 143 n, 266,
 273, 993
 ἄρα: inferential 3, 839, †1228;
 syllogistic in an interrog.
 893; equivalent to ἄρ' οὐ
 (syllog. and interrog.) 460,
 1091; with the optat. in
 sense of an imperat. 484;
 its position in a question
 234; ἄρα . . γε 4, 1336
 ἀργαλέος ὡς σοφός 1279
 ἀργέλοφοι 672
 ἀρέσκειν c. acc. 776
 ἀρθεῖς (of a bird) 51
 <ἀρμόττω 872 n>
 ἀρτίως 11 n, 13, 744, 836, 913
 ἀρτοπώλιδες 238 n, 1388
 ἀρύστιχοι 855
 ἀρχαῖος 'old-fashioned' 1336
 ἀρχή 'a board' 587; ἀπ' ἄ.
 1031; ἄ. ἄρχειν 557

ἀσπιδαποβλής 592
 ἀσπίς *double entente* 17
 ἄσσειν 120
 ἀστράγαλοι 295
 ἀστράτευτος 1117
 ἀτάρ: (gen. foll. by γε) 15,
 28, 147, 150, 652, 815; ἄ.
 ὅμως 981
 ἀτενής 730
 ἀτεράμων 730
 ἄτερος 138
 ἄτηρος 1299
 ἀτρύγετος 1521
 ἄττα, ὀλίγ' 55
 ἄτταγᾶς 257
 αὐ, pronunciation of 901
 αὐ with fut. indic. and οὐ 942
 αὐ αὐ 903
 αὐλαιοι θύραι 1482
 αὐλή 131
 αὐξάνεσθαι 'grow taller (with
 joy)' 638
 αὐτε, νῦν 1015
 αὐτίκα *exempli gratia* 1190
 αὐτόδηλος 463
 αὐτός: (1) = *solus* 255 Crit.
 App., cp. 640 n; (2) 'the
 master' 823; αὐτό 'the
 facts of the case' 921;
 τρίτος αὐ. 301; in dat. (socia-
 tive); αὐ. τυμπάνῳ 119; αὐ.
 τοῖς κανθηλοῖς 170; αὐ. τοῖσι
 κανθάροις 1449
 αὐτόχθων 1076
 ἀφίεναι: -εἶναι τὰ δικαστήρια
 595; ἀφίει 428; ἀφές †452
 ἀφύαι 496
 ἄχνην, κᾶν 92
 †ἀχυρμός 1310
 ἄχῡρον (?) 1310
 -αω, meaning of verbs in 8

 βακτηρία 33
 βάλανος 155, 200
 βαλβίς: ἀπὸ β. 548

βάλλ' ἐς κόρακας 835
 βάλλειν: βαλλήσω 222; βαλλή-
 σομαι (pass.) 1491 (?)
 βαρέως φέρειν 114, 158
 βατίδες 510
 βεβρωκότες, τῶν μελῶν τῶν
 Φιλοκλέους 462
 βέλος poet. word 615; βελέων
 ἀλεωρή
 βεμβικίζειν 1517
 βέμβιξ 1530
 βλέπειν: c. subst. β. κάρδαμα
 455; β. σκύτη 643; c. infin.
 τιμᾶν β. 847, cp. 455 n;
 c. adj. κλεπτὸν β. 900
 βοᾶσθαι 1228
 βόειος 40
 βομβυλιός 107
 βόρβορος 258
 βορέας, ὁ μέγας 1124
 βόρειον (?) 265
 βόσκειν 313, 708
 βουβωνιάν 277
 βουκολεῖν 10
 βούπαις 1206
 βροντᾶν metaphor. 671
 βρωμησάμενος 618

 γάλα: ὀρνίθων γ. 508; κωλ-
 ακρέτου γ. 724
 γαλή 363
 γάνυμαι 612
 γάρ: in a question of surprise
 or indignation 334, 682,
 836, 1159, 1290, 1299; γὰρ
 . . ἄρα (c. imp.) 1299; γάρ
 τοι 588, 603; position of
 γάρ 814 n.
 γαστρίζειν 1529
 γε: (1) = 'yes' in a reply 421,
 1500; (2) *exempli gratia*
 707; (3) the sign of an
 ellipse 79, 88 n, 172, 294, 298,
 416 (?), 486, 518, 521, 781,
 816; (4) ironical 46, 859;

(5) emphasises a demonstr. pron. 371, 373, 704, 945, 953, 1502; (6) follows an oath 182, †217, 416 (?), 508, 1387, 1474, 1507; (7) joined with other particles; γέ τοι †27, ἀτὰρ . . γε (see ἀτάρ); ἀλλ' οὖν . . γε (q.v.); δέ γε (q.v.); ἐπεὶ . . γε (q.v.); καὶ μὴν . . γε (q.v.); μέντοι . . γε (q.v.); οὐκ οὖν . . γε (q.v.); μέν γε (q.v.)

γῆτειον 496

γίγνεσθαι of a sum-total 663; in a periphrasis 729 (Tragic)

γινώσκειν: ἔγνωκα 744

γνώμην ἐμήν 983

γνώμην ἔχον 64

γόνος (?) 1116

γράμματα 960

γράφεσθαι 'to write for one's own purposes' 537, 576

γῤῥφοι 20

γρύζειν 374, 741

γυμνασίον, ἐκ θήμετέρου 526

γύναιον 610

δαιμόνιε, ὦ 962

δαίμων, ἀγαθός 525

δάκνειν 253; δ. τὴν καρδίαν 374

δέ: δὲ . . γε 94, 134, 605, 776, 926, †1162; δὲ δὴ 858; δέ τοι 1192

δέδιθι 373

δεδόκησαι 726

δελταῖος 40, 165, 202, 1150

δεῖνα: <ὁ δ. 'hallo!' 1 n>, τὸ δ. 524

δεινός (of strong feeling) 834

δείξειν ἔοικεν 'time will tell' 994

δεῖσας 109

Δελφοῖς, ἐν 159

δεξιός 64, 1175, 1265

δέρεσθαι καὶ δέρειν 485

δὴ: (1) in an interrog. 665;

(2) after εἰ 86; after a relat. (sceptical) 235; after an adj. (rare) 980, 1064; after an adv. (rare) 1265; after αὐτός 1062; (3) ironical †565, 1315

δηλαδὴ 442

δημιόπρατα 659

Δημολογοκλέων 342

δημὸς βόειος 40

δήμῳ, ἐν τῷ 'in the popular assembly' 594

δήπουθεν 295

δῆτα in a question 24, 350, 417, 441, 796, 985, 1148; καὶ δῆτα 11; ἢ δῆτα 332

διά: δι' ἡμέρας 485; διὰ κενῆς ἄλλως 929; διὰ χρόνου 1252; δ. πολλοῦ χ. 1476

διαβαίνειν 'to swagger' 688

διαίτη ἐμμένειν, τῇ 524

διακεκαρμένος, τὰ σκευάρια 1313

διακερματίζεσθαι 789

διακινεῖσθαι 'to amble' 688

διαλείχειν 905

διαλλαχθήσομαι 1395, 1421

διαμυλλαίνειν 'to make a moue' 1315

διάνοιαι, καινόταται 1044

διαρριπτεῖν 59

†διασαίκωνίζειν 1169

διαταξάμενος 360

διατινθαλέος 'bubbling' 328

διεσφηκωμένος 1072

δυστάναι 41

δίκαι καὶ πράγματα 1426

δίκαιος 'law-loving' 455 n

δικάσαις (a strange form) 726

δίκη, ἐν ἡν ἰure 421

δικίδιον 511

δῖνος 'a cup' 619

Διοπέθους, τὴν ψυχὴν ἐμπλησάμενος 380

- διορύξαι, ὁπὴν 350
 διφθέραι 444
 <διωβελία>, the meaning of the 88
 Δοθιήν 1172
 δοκεῖν: (1) c. fut. infin. †177, 250; (2) ἐδόκουν 'I thought' 15
 δοκιμάζεσθαι 578
 δορπηστός 103
 δόρυ: σὺν δόρει σὺν ἀσπίδι 1081
 δότε μοι 166 n
 δότω τις 529 n
 δ' οὖν: (1) with imperat. of unwilling assent 6, 764, 1154; (2) after εἰ 92
 δρᾶν κακόν τι 247 n, cp. 340
 δρασελεῖν 168
 δριμύς 146, 277
 δρόμον τρέχειν περὶ ψυχῆς, τὸν 376
 δρύφακτος 552, 830
 δυσκολία 106 n
- ἐ ἐ 315
 †ἐγενετο 1226
 ἐγκάπτειν 791
 ἐγκεντρίδες 427
 †ἐγκλήειν, μοχλοῖς 113
 ἐγκυκλοῦσθαι (of a voice) 395
 ἐγχάσκειν 721 n
 ἐγχεῖν: ἐγχεῖν 616; ἐγχεόμαι 617; ἐγχεάμενος 906
 ἐγχέλεις 510
 ἐγχυτρίζειν 289
 ἐθέλω)(θέλω 493 Crit. App.; used elliptically 291
 εἰ: with fut. indic. 437 n; εἰ δὴ 86; εἰ δὲ μή 428, 435 n; εἴπερ γε 1153; εἴ πως 819 n; εἴ τις = ὅσοι 419
 εἰδέναι 'to learn' 86 n
 εἶθ' ὥφελεν 731
 εἰκάζειν 'to compare' 1308
 εἶλη 772
- εἶναι: κρεῖττον ἦν 209; τουτὶ τί ἦν; 183, 1509
 εἰπέ <μοι> 293 n, 403, 524; ad plures 403
 εἶργειν (not εἶργειν) 334 n
 εἰρεσιώνη 399
 εἰρωνικῶς 174 n
 εἰς (not ἐς, cp. 16 Crit. App.): εἰς μακράν 454; εἰς Ἀσκληπίου 123; εἰς τὰ Πιπτάλου 1432
 εἰς τις 437 Crit. App.
 εἰσάγειν: εἰσ. δίκην 826; εἰσ. γραφὴν 842
 εἰσβάλλειν 1056
 εἰσέρχεσθαι 'to return home' 107 n; 'to enter court' 560, 579
 εἰσκαλαμᾶσθαι 381
 εἰσκυκλεῖν 1475
 εἰσφοραί, the first levying of 41 n
 εἰσφρήσομεν 892
 εἶτα after a particip. 49 n, 379, 423; in an indignant question 52 n, 441 (c. δῆτα), cp. 1133 n
 ἐκ: ἐκ Σαβαζίου 'sent by' 9 (a Tragic use); οὐκ τῆς οἰκίας 'living in' 266; ἐκ τούτων 346; 'after' †471, 866; ἐξ εὐνῆς ἔρπειν 552
 Ἐκάτειον 804
 ἐκατοσταί, αἱ πολλαὶ 658
 ἐκβάλλειν 'to let drop' 1289
 ἐκδέρειν εὖ κἀνδρικῶς 450
 ἐκδύναι 351
 ἐκεῖ 'in the courts' 92, 767, 770; cp. ἐκεῖσε 104, 765; 'across the sea' †1091, cp. ἐκεῖσε 1093
 ἐκεῖνος, the pathetic 236; = 'the following' 784, 996, 1200
 ἐκκαλαμᾶσθαι metaphor. 609

ἐκκαλεῖσθαι 221)(ἐκκαλεῖν 271
 ἐκκαλέσαντες, τὸν πρῖν ὥδῃ θυμὸν
 ἅπαντ' 383
 ἐκλακτίζειν 1492
 <ἐκλάκτισμα> 1492 n
 ἐκστῆναι τοῦ πατρός 477
 ἐκτελέσαι (?) 1024
 ἐκτός, οἱ 'bystanders' 1287
 †ἐκτύφειν 459
 ἐκφεύξομαι 157 n
 <ἐκφρίημι> 125 n, †147, 156,
 162
 ἐλάα 450 cr n
 ἐλαολόγοι cp. 'hop-pickers'
 712
 ἐλεεῖν)(οἰκτίζειν 880
 ἔλκειν 'hale off' 793
 Ἑλλάς, πόρος 308
 ἐλλέβορος 1489
 ἐμβάδας κεκραγένοι 103 n
 ἐμβραχύ 1120
 ἔμελλον ἄρα 460 n
 ἐμμέλεια κονδύλου 1503
 †ἐμπαγήσεται 437
 ἐμπεπρημένος 'bloated' 36
 ἐμπλήμενος 424, 984, 1127
 ἔμπλησο c. particip. 603
 ἐμφανής 'present to help' 733
 ἐν: 'near' 236; of occupation
 682, 1060; of state or con-
 dition ἐν πᾶσι λαγῶσι 709;
 ἐν τοῖσι δικασταῖς 758; ἐν τῷ
 δήμῳ 594; ἐν αὐτοῦ 642; ἐν
 μέρει 1319
 †ἐνασελγαίνεσθαι 61
 ἔνδεκα, οἱ 1108
 ἐνθαδὶ αὐτοῦ 765
 ἐνταῦθα, the complacent 149;
 †ἐ. ἐνι 991
 ἐνταυθοῖ 1442 n
 †ἐντετακυῖα 651
 ἐντεῦθεν 'after that' 125
 ἔντραγε 612 n
 ἐνύπνιον adv. 1218
 ἐξαπατῶμενος, τὸ δεῖπνον 60

ἐξείρειν τὸ κέντρον 423
 ἐξελεῖν 'to raze' 1080
 ἐξέχειν 'to rise' (of the sun)
 771
 ἔξοδον αὐλεῖν 582
 ἐξωμῖς 444
 εἰκέναι 1142
 ἐπάγειν τὴν γνώθον 370
 ἐπάδειν 'to sing a refrain' 885
 ἐπαῖειν 516 n
 ἔπαιρε σαυτὸν (Tragic) 996
 ἐπαίρεσθαι metaphor. 1024
 ἐπανθεῖν of grey hair 1065
 ἐπανθρακίδες 1127
 ἐπεί: controversial 73, 519;
 (2) = *doch* 320; ἐ. . . γε
 6, 79
 ἐπειδήπερ γε 1129
 ἔπειτα in an indignant ques-
 tion or exclamation 665,
 1133
 ἔπειτ' ἐπειδή 1322 n
 ἐπέρχεσθαι 'to review' 636
 ἐπὶ, (1) c. gen.: ἐ. στρατιᾶς
 354, 557; ἐ. γήρως 1167;
 ἐ. ἡσυχίας *libere* 1517; (2)
 c. dat. of purpose 495;
 'during' 863; 'after' 1046;
propter 869; ἐ. ταῖς κόλταις
 1040; 'near' 124, 362, 801;
 (3) with acc.: 'to fetch'
 854; τρέπεσθαι ἐπὶ τὰ βελτίω
 986
 ἐπιβολή 769 (*double entente*)
 †ἐπιβύνειν ῥακίοισι 128
 †ἐπιδακρύειν 983
 ἐπίδεσμος 'a bandage' 1440
 ἐπιθήκη 'a tiller' 1391
 ἐπὶ κληρος 583
 ἐπιμαλνεσθαι 744, 1469
 ἐπιμαρτύρεσθαι 1437
 ἐπίνοιαν ξυνέτριψεν, τὴν 1050
 ἐπιπνεῦσαι βόρειον (?) 265
 ἐπιρρύζειν 'to tarre on' 705
 ἐπισίζειν 704

- ἐπιστρατεύεσθαι (Tragic) 11, 1124
 ἐπιτιθέναι: 'to foist upon' 790; ἐ. λιβανωτόν 96
 ἐπιτρέπειν 521
 ἐπίχαλκος 18
 ἐπίχειρα 581
 ἐπιχωρίως 'in cockney fashion' 859
 ἔρδειν (Tragic) 1431
 ἐρήμας τρυγᾶν metaphor. 634
 ἔριον 701
 ἐριώλη in a pun 1148
 ἔρπειν ἐξ εὐνῆς (a rare use) 552
 ἐρπύζειν 272
 ἐς κόρακας 51, 458, 852, 892
 ἔσθ' ὅπως 212, 471
 ἐσθλὲν σαυρόν metaphor. 287; τὴν χελύνην ἐ. 1083
 ἐσμός 1107
 ἔσται Λάχητι 'L. shall catch it' 240
 ἔστι; τί 37)(τί δ' ἔστι;
 'Ἐστίας, ἀφ' αὐτοῦ 846
 ἐστιγμένος 1373
 ἐσχάρα 'a stove' 938
 ἐτέον 8, 183, 836
 ἐτέραν, κατὰ τὴν 398
 ἔτι: in a threat 758; in a conditional clause †536
 ἐτυμολογίαν, jokes κατ' 35 n
 εὖ εἰδέναι: for hiatus cp. 425 Crit. App.
 εὖ κἀνδρικῶς 153, 450
 Εὐβοίαν διδῶσιν, τὴν metaphor. 715
 εὐθυνα 571
 εὐλόγως 'by analogy' 771
 εὐτράπελος 469
 εὐωχεῖν 341; -σθαι c. gen. (Tragic) 1306
 ἔφεξιν; τοῦ (Tragic) 338
 ἐφολκός 'a laggard' 268
 ἔχει, ὕπνος μ' (Tragic) 9
 ἐχῖνος 1436
 ἔψειν, λίθον 280
 ἐψητοί 679
 ζηλωτός ironical 451
 ζῶντ' ἥδειν, οὐδ' ἂν 558
 ἦ δ' ὅς 795
 ἦ μὴν in an asseveration with the pres. indic. 258; followed by γε 278
 ἦ που 725
 ἦβη 236
 ἦδη: 'at once' 87; δεινὸν ἦ. 'really terrible' 426; ἦ. ποτε with the fut. 'at last' 222
 ἦκειν 'to return' 606
 ἦκηκὸν 800
 ἠλιάζεσθαι 772
 ἠλιαστῆς ὁροφίας 206
 ἠλιαστικός, γέρων 195
 ἡμερῶν, ὀργὴ τριῶν 243
 ἦν: temporal 771; ἦν τί πως (= ἵνα) 271
 ἠνίκα with aor. (rare) 1286
 ἠνιοχεῖν στόματα metaphor. 1022
 ἠπίαλοι metaphor. = 'sycophants' 1038
 Ἡράκλεις 420
 Ἡρακλῆς 60
 Ἡργάσατο 787
 θαλλοφόρος 544
 θατέρω (sc. ὀφθαλμῶ) 497
 θάψινος 1413
 θενών 1384
 θεοισεχθρία 418
 θεός, ὁ 'the sky' 261; τοῖν θεοῖν ψηφίσματα 378; μὰ τῷ θ. 1396
 θερμός 'daring' 918
 θεσμοθέτης 935

θίνα ταραττεις, τὸν metaphor.
696

Θράκης, τὰ ἐπὶ 288

θρίων : τὰ θ. τοῦ τρίβωνος
1312 ; θρίων ψόφος proverb.
436

<θρόνωσις> 8 n

θρυαλλίς 251

θυεῖα metaphor. 924

θύλακοι 1087

θυμαιτὶς σισύραι 1138

θυμοσοφικός 'original' 1280

θυννάζειν 1087

†θύραν ; τίς τὴν ellipt. 152

θυρίς 379

θυροκοπεῖν 1254

θώρακ' ἔχειν 1195

ἱαιβοῖ 1338

ιδέσθαι (?) 183

ιδού 1170

ἴεις (rare) 355

ιερῶν, τὸ πρῶτον τῶν 831

-ίζω, the meaning of verbs in
609 n

ἱῆ ἱεῦ 1335

ἱήιε Παιάν 874

-ικός, meaning of adjj. in 1209

ἱμὰς κύνειος 231

ἴνα : after an exclamation 188 ;
with imperf. or aor. 961

ἰνδάλλεσθαι (an affected word)
188

ἱπνός 139, 837

†ἱρός 308

ἱστάναι 'to weigh' 40

ἴσχειν in Comedy, the use of
1264

ἰσχύειν c. gen. 357

ἴσως ironical 'I guess' 256,
1486

ἰχθύσιν, ἐν τοῖς 789

ἰώ 1292

καδίσκοι 321, 853

καθαίρειν 118

καθαρός 631, 1015

καθαρτής 1043

καθίει 387

καθιεναι, πρόφασιν of a bait
174

κάθιζε)(κάθησο 905

καθίζεσθαι 90 n

καθιμῶν 396

καί : 'actually' 420 ; in an
interrog. 665 ; at end of an
iambic 1193 ; = *exempli
gratia* 947 ; καὶ . . γε 97,
422, 442, 522, 581, 811 ; καὶ
δὴ 492 n, 1224, ('supposing
that') 1324, 1484 ; καὶ . .
μέντοι 748 n ; καὶ μὴν (of a
new appearance) 899 ; καὶ
μὴν . . γε 548, 737 ; καὶ
ταῦτα 252, 1184 n ; καὶ ταῦτα
μέν νυν in a summary 771

Καινόν, τὸ (a law-court) 120

καινοτομεῖν τελετήν 876

καιτοῦστιν 599 or n

†κακίζειν 1286

κακουργεῖν 961

καλεῖν δίκην 825

καλεῖσθαι = προσκαλεῖσθαι 1335

καλοὶ τε κάγαθοί, οἱ 1256

κᾶν elliptical 92

κανθήλια, τὰ 170

κάνθων 179

κάνναι 394

κάπνη 143

Καπνίας 151

καπνός, a term of abuse 151 n ;
= ἀλαζονεία 324 n

κάρδαμα, βλέπειν 455

κάρπιμα, τὰ 264

καρποῦσθαι 520

κάρνα 58

κάρφος 249

καρχαρόδους 1031

κατά : (α) c. gen. after κατα-
χεῖσθαι 7, 713 ; of com-

- mencement of motion 355 ;
 (b) c. acc. : 'through' 141 ;
 of cause 1062 ; 'at the rate
 of' 669, 716, 718 ; of equality
 531 ; in various phrases,
 viz. καθ' ἑαυτὸν 1021 ; κατ'
 ἑμαυτὸν 786 ; κατὰ σαυτὸν
 ὄρα 1493 ; κατὰ τὴν ἑτέραν
 398 ; οἱ κατ' οἰκίαν μῦθοι
 1180 ; κ. ὀρθρον 772 ; κ. ὀρθόν
 772 (schol.) ; κ. μικρόν 702
 καταβάλλειν 'to throw' 1385
 καταδεδυκώς 140
 καταδωροδοκεῖν 1036
 κατακλῆς 154
 κατακλινεῖς, -ῆναι 1208
 καταλύειν, φυλακὴν 2
 καταμύειν 92
 καταντλεῖν 483
 †καταπέττειν 795
 καταπίνειν : -ποθήσεται 1502
 καταπροῖξει 1396
 καταπτόμενος 10 Crit. App.
 κατασικελίζειν 911
 κατατιθέναι 'to pay' 661
 καταχεῖσθαι 7, 713
 καταχήνη 575
 κατεαγένοι τῆς κεφαλῆς 1428
 κατένασθεν 662
 κατερεῖζαι 649
 κατερέφεσθαι 1294
 κάτοξυς 471
 κάττυμα 1160
 καυνάκης 1137
 κάχρυνες 1306
 κεῖθι 751
 κεῖνος 751
 κεκλάγγω 929
 κεκλάγξομαι 930
 κεκλήσομαι 151
 κέκραγεν ἐμβάδας 103
 κекράγετε 415
 κекραξιδάμας 596
 κέκραχθι 198
 κελύφη, ἀντωμοσιῶν 545
 κесτρεύς 790
 κεχάρηκα 764
 κεχάρησαι 389
 κηδεμών 242, 731
 κηθάριον 674
 κημός 99
 κηρός 108
 κηφήν 1114
 κιβωτός 'a wardrobe' 1056
 κιγχλῆς 124, 775
 κιθαραοιδότατος 1278
 κιθαρίζειν 959, 989
 κίκιννος 1069
 κινεῖν τὴν χολήν 403
 κίστη 529
 κιττᾶν 349
 κίων 105 n
 κλάειν εἰπεῖν μακρὰ τὴν κεφαλὴν
 584
 κλάων, ὁ 392 n
 κλεπτός 900, 933
 κλεψύδρα 858
 Κλεώνυμος 19 n, 20, 822
 κλητεύειν 1413
 κλητήρ 1408, 1416 ; (2) 'a
 brayer' 189, 1310
 κλωός 897
 κνεφαῖος 124
 κνίζειν 1286
 κνώδαλον 4
 κόγχη 585
 κοινόν, τὸ 917
 κολάζεσθαι mid. 243, 407
 κολακώνυμος 592
 κόλαξ 45 n, 419 ; κόλακες of
 Cleon 1033
 κόλλοψ τῆς ὀργῆς, ὁ 574
 κολοιός 129
 κολοσυρτός 666
 κομᾶν †1024, 1317
 κομηταμνίας 466
 κομψός 1317
 κονδύλοις νουθετεῖν 254
 Κονθυλεύς 223
 Κόννου ψῆφος 675

- κοπρολόγος 1184
 κόρακας, ἐς 51, 458, 852, 982
 κόρκορος 239
 κορυβαντιᾶν 8
 κορυβαντίζειν 119
 κοτυληδών 1495
 κραιπάλη 1255
 κράσπεδα στεμμάτων, φορεῖν 475
 κρατεῖν c. gen.)(c. acc. 1354 n
 κρεᾶ 363
 κρεάγρα 1155
 κρεκάδια 1215
 κρίβανος 1153
 κριθαί 718
 κρόκης χόλιξ 1144
 Κρονίδης 652
 κρόνοι 1480
 Κρωβύλων, οὐκ τῶν 1267
 Κυδαθηναεὺς 895
 †κυκλοσοβεῖν, πόδα 1524
 κύκλω, ἐν 132, †432
 κυλινδεσθαι 492
 κυμινοπριστοκαρδαμόγλυφος 1355
 κύνειος 231, 898
 κυνῇ 445
 κύπτειν 279
 κύτταρος 1111
 κύων of Cleon 916
 κωλακρέτης 695; κωλακρέτου γάλα 724
 κωμωδολοιχεῖν 1318

 λ for ρ (in lispings) 45
 λαγαρίζεσθαι 674
 λαγώοις, ἐν πᾶσι 709
 λαγῶς 1203
 Λακωνικάι 1158
 Λακωνική, ἡ 1162
 λαμπάδα τρέχειν 1203
 λαχανόπωλις 497
 λέγειν 'to recite' 1240
 λέγειν, οὐδέν 75; τι λέγειν 649
 λέγεις; τί 216

 λειψάνων, ἐκ τῶν 1066
 λεπάς 105
 λιβανωτὸν ἐπιτιθέναι 96
 λίθον ἔψειν 280
 λίθος = ἄβαξ 332
 λιμένες 'harbour-tolls' 659
 λογίδιον 64
 λόγος 'the subject' 54
 λόγους ἐλθεῖν τινι, εἰς 472
 λοπάδι πεπνιγμένος, ἐν 511
 λοπίς 790
 λούειν, the rules for the contraction of the parts of 118 n
 λυγίζειν 1487
 Λύκε δέσποτα, ᾧ 389
 λύκοι metaphor. 952
 λύχνος 250

 μὰ Δία)(μὰ τὸν Δία 173 n
 μὰ τὸν κύνα 83
 μὰ τῷ θεῷ 1396
 μαθών, τί 251
 μαίεσθαι 1234
 <Μαίσων> 433 n
 <μακαρίαν, ἐς, a curse 51 n>
 μακράν, τιμᾶν τὴν 106
 μανθάνετε parenthet. 'remember' 385
 Μαραθῶνι 711
 μαρτύρεσθαι 1436
 μασᾶσθαι 780
 <Μεγαρικὸν σκῶμμα> 56 n
 Μεγαρόθεν κεκλεμμένον 57
 μεθέσθαι c. gen. 416
 μελισιδωνοφρυγχήρατος 220
 μελίττιον 366
 μέλλειν: ἔμελλον ἄρα c. inf. 460
 μέλον 1288
 μεμβράδες 493
 μέν solitarium 77
 μέν γε 564
 μέν οὖν 515, 898, 953, 1421
 μένος 'anger' 424

- μέντοι exclamatory 'why!' 426; in an answer 665;
 μέντοι . . γε 231
 μεσημβρινός 774
 μέσου constructions, διὰ 135 n, 603 n, †1161
 μετά c. gen. in Aristophanes, the use of 349 n
 μετά τοῦτο)(μετά ταῦτα 119 n
 μετάβασις εἰς ἄλλο γένος 274 n, 317 n
 μεταβολή κατ' ἥθος 274 n
 μέταλλα 659
 μεταπέμπειν 'to send for' 680
 μή c. inf. after ὁμνυμι 1047
 μή μηδαμῶς 1252
 μή μοί γε c. acc. 1179, 1400
 μηδ' αὖ 57
 μηδέν ἡμᾶς ἰσχύτω 1264
 Μῆδος ὕπνος 12
 μῆλα 'citrons' 1057
 μία μόνη ellipt. 769 n
 μαρβός 39, 342, 397
 μινυρίζειν 219
 μισθάριον 300
 μισθώσεις 'rents' 659
 μισόδημος 474
 μισολάκων 1165
 μισόπολις 411
 μοναρχίας ἐρᾶν 474
 μόνος μόνοις 1272
 μονοφαγίστατος 923
 μουσικός 'cultured' 1244
 μοχλός 154, 200
 μῦθος 566, 1179
 μυῖαι = ῥήτορες 597
 μύκητες 262
 μύλη νεόκοπτος 648
 μυριάδε, δύο 709
 μυριάδες ἀναριθμητοί 1011
 μυρρίναι 861
 μῦς καὶ γαλή 1182
 μύσας 988
 μυσπολεῖν 140
 μύττωτεύειν metaphor. 63
 νάρκη 713
 ναυμαχεῖν κακοῖς 479
 νεανικός 1204
 νεανικῶς 1307, 1362
 νέοι, the characters of οἱ 343 n, 890 n
 νεόκοπτος, μύλη 648
 νικᾶν 'to be victor' 726; ν. γνώμην 594; ν. δίκην 581
 νοσεῖν 'to be cracked' †1365
 νόσον νοσεῖν 71
 νόσος, ἀρχαία 651 Excurs.
 νουβυστικῶς 1294
 νουθετεῖν 111, 254, 732, 743
 νουμηνία 96, 171
 †νῦν δὴ 526
 νῦν μέν 1012
 νυνὶ κύνες, οἱ 954
 νυστακτής ὕπνος 12
 ξενίας φεύγειν 718
 ξηροὶ τρόποι 1452
 ξυγκολλᾶν, ἀντωμοσίας κτλ. 1041
 ξύλον 'a seat' 90
 ξυμβάλλειν 'to interpret' 50
 ξυμποτικός 1209
 ξύν in Aristophanes, the use of 359 n; ξύν ὅπλοις 359
 ξυνεῖναι double entente 1273; ξ. Βρασίδα 475
 ξυνήγορος 482, 691 Excurs.
 ξυνθεωρεῖν 1187
 ξυνουσιαστικός 1209
 ξυνωμότης 483 n, 488, 507, 953
 ὀβελίσκος 354, 364
 ὀβολοί, οἱ τρεῖς 684
 ὀβολῶ, δύ' 52, 1189
 ὀγκῶσαι τὸ φρόνημα 1024
 ὀδάξ 164; ὁ. ἔχεσθαι 943
 ὅδε contemptuous 343
 ὀδί 'hither' 1324
 ὀζειν, the construction of 38 n, 1059
 οἶδ' ἀκούσας 436

- οἰκουρός (-εῖν) 970
 †οἰκτοχοεῖν 555
 οἰκτροχοεῖν, τὴν φωνὴν 555
 οἴμ' ὥς 1449
 οἶον 1329
 ὀλᾶς (a lisp) 45
 <ὀλβίαν, ἐς, a curse 51 n>
 ὀλίγον μοι μέλει 1446
 ὀλμος 238; ὀ. μέγας 201
 ὀναρ 13
 ὀνειροπόλοι, the fee of 52 n
 ὀνίδιον 1306
 ὄνος 'wine-vessel' 616
 ὄνου σκιά, the explanation of 191
 ὄντως (an affected word) 997 n
 ὀξάλημ 331
 ὀξίνης θυμός 1082
 ὀξίς 1509
 ὀξύθυμος 406, 455, 1105
 ὀξυκάρδιος 430
 †ὄπα 318
 ὀπή 127, 318, 350, 352
 ὀπίας (a pun) 353
 ὀπόσοι 400
 ὀπόταν 715
 ὀπότε c. fut. indic. 613 n
 ὀπως c. fut. indic. in an incomplete final sentence 141, 155, 372; in a complete final sentence 528; in an elliptical final sentence 289; c. subjunctivo 1525; in a repeated question 48
 ὀπως ἂν c. subj. 178, 862
 ὄρα τὸ χρῆμα 799
 ὀργήν, χαλάσας τὴν 727
 ὀρθρον, κατ' 772
 ὀρθρος βαθύς 216
 ὀρνίθων γάλα 508
 ὄρνις 'a cock' 815
 ὀροφίας, ἡλιαστής 206
 ὀρροπύγιον 1075
 ὀρφώς 493
 ὀρχίλοι 1513
 ὀσημέραι 479
 ὅσον c. inf. 1288
 ὅσον ὅσον στίλῃν, 213
 ὀσφύος, κέντρον ἐκ τῆς 225
 ὅτε causal 1134
 ὅτε δὴ 121
 οὐ: οὐκ ἀλλά 9, 77, 946 n; οὐκ αὖ c. fut. 942; οὐκ ἔσθ' ὅπως 212, 260; οὐκ ἔστι παρὰ ταύτ' ἄλλα 1166; οὐκέτι 454 n; οὐκουν 47 n; οὐκοῦν . . δῆτα 171; οὐ μάλα ellipt. 118; οὐ μὴν . . γε 268; οὐ πάνυ 797
 οὐδέ: οὐδ' αὖτις 61; οὐδέ γε 62; οὐδ' εἰ elliptical 352
 οὐδὲν ἄλλ' ἢ 984
 οὐδὲν ἔστι 'he is no good' 1504
 οὐράνιος 1492
 οὗτι in Aristophanes, the use of 186 n
 Οὐτις 184
 οὗτος in an exclamation 1 n, 144, 395, 749, 854; contemptuous 89, 215, 326, 592
 οὕτω ποτέ 1182
 ὀφθαλμοῖσιν, αἰδώς ἐν 447
 ὄψον 301, cp. 496 n
 πάθω, ἦν τι 385
 παῖ παῖ 1307
 παῖε 398, 456, 458
 παλεῖν τοὺς σφήκας ἀπὸ τῆς οἰκίας 456
 πακτοῦν 128
 πάλαι ποτέ 1060 (Tragic)
 πάλαιστραι 1025 n
 πᾶν ποεῖν 348
 πανδοκεῦτρια 35
 πάντως 603, 770
 παπαιάξ 235
 παππία, ὦ 296
 παππίδιον 655

- παππίζειν 609
 παρά: (1) c. gen. 102 n; (2) c. dat. 'among' 277; after a passive verb 1049; (3) c. acc. 'apud' 392, 394, 1083, 1108
 παραβλέπειν 497
 παράβολος 192
 παρακινδυνεύειν 6
 παρακύπτειν 178
 παραμυθεῖσθαι 115
 παραπόλλυσθαι (?) 1228 n
 παρατεταγμένος 1123
 παρατρέχειν 1432
 παραντίκα, τό γε 833
 παρεμβάλλειν 481
 πάρεχ' ἐκποδῶν 949
 πάρνοψ 1311
 παροινικός 1300
 †παρόν 736
 παρών 734, 840
 πᾶς c. imperat. 422
 πᾶσαν γλῶτταν βασανίζειν 547
 πασπάλη, οὐδὲ 91
 πάσχειν = ποιεῖν 1 n, 1014
 πάσχεις; τί 1
 πατάξαι καὶ βαλεῖν 1254, 1422
 πατεῖν c. acc. 'to scorn' 378
 πατερίζειν 652
 πατρίδιον 986
 πατρῶοι θεοί 388
 πάτταλος 129
 παῦε, the construction of 37 n, 517, 1194, 1208
 παῦσαι 652
 παχύς 288; παχεῖαι πέδαι 435
 πεζομαχεῖν 685
 Πενέστης 1273
 πεντήκοντ' ἐτῶν, οὐδὲ 490
 πεπᾶναι 646
 πεπνιγμένος, ἐν·λοπάδι 511
 πεπράσσομαι 179
 περί: c. gen.; δρόμον τρέχειν περί 376; 'in defence of' 593, 667; (2) c. acc. = 'erga' 1318; περί Φρύνιχον, οἱ 1302; περί πρῶτον ὕπνον 31
 περιβαίνειν 974, †1161, †1529
 περικωμάζειν τὰς παλαίστρας 1025
 περικωνεῖν, τὰμβάδια 600
 περιορᾶν c. part. 439
 περιπέττειν 'to candy' 668
 περιπίπτειν τῷ ξίφει 523
 περιτρώγειν metaphor. 596
 Περσίς 1137
 πηγάνῳ ἐστί, ἐν 480
 πιθηκίζειν 1290
 πῖθι 1489
 πιθοῦ)(πείθου 729, 760, cp. 749 n
 πινάκιον τιμητικόν 167
 πινοτήρης 1510
 πιτυλεύειν 678
 πλάνων παύεσθαι 874
 πλείους 662 n
 πληγὰς λαβεῖν 1298, 1325
 πλήν γε 857, 1314, 1507
 πλουθυγεία 677
 πόθεν: of indign. etc. 1145
 ποῖος 'nonsense' 183, 1202, †1369; ποῖός τις 530, 1186; = τίς 762 n
 πόλεις 'allied states' 657; 'islands' 1098
 πολέμαρχος 1042
 πόλλ' ἐπὶ πολλοῖς 1046
 πολυμαθής 1175
 πολύμητις Ὀδυσσεύς 351
 πολυτίμητος 1001
 πονηρός 'stale' 193, 243
 πόνῳ πονηρός 466
 ποππύζειν 626
 πόρος Ἑλλάς 308
 πόρρω τέχνης, πονηρός 192
 ποτέ 'at last' 1161
 ποῦ μοι . . ; 756
 ποῦ ποῦ; 208
 ποῦ ποῦ στί μοι . . ; 208

ποῦ 'σθ' ὕδωρ; 995
 ποῦ 'στιν ἡμῖν . . ; 1340
 πρᾶγμα; τί τὸ 394
 πράγματα 'processes' 1426;
 μανικὰ π. 1496; π. παρέχειν
 314
 πράττειν 'to plot' 695
 πρίασθαι 253, 294
 πρὶν c. pres. inf. 402; c. perf.
 inf. 1156; πρὶν ἄν γε 920;
 πρὶν ποτε (Tragic) 1063; τὸ
 πρὶν (Tragic) 1074
 πρίνινος 877
 πρινώδης θυμός 383
 †πρίοντε 694
 πρὸ τοῦ 231, 268
 προαγωγός 1028
 προβάλλειν †21, 916
 πρόβατα metaphor. 32
 προβάτια 955
 πρόβλημα κακῶν (Homeric) 615
 προβύνειν 250
 προμανθάνειν 1208
 †προπύλαιος 875
 πρὸς: (1) c. gen.; = ὑπέρ 647;
 'befitting' 369; τὰ πρὸς
 ποδῶν 438; πρὸς ποδῶν 1236,
 1414; πρὸς κεφαλῆς 1221;
 πρὸς πάντων θεῶν 1136; (2)
 c. acc.; 'coram' 726; πρὸς
 ταῦτα c. imperat. 648, 927,
 1386; πρὸς βίαν 443; πρὸς
 ἥλιον 772; πρὸς τὸ πῦρ 773;
 πρὸς ἐσπέραν 1085
 προσείσομαι 1420
 προσέσθαι 742
 πρόσσεστι 1075
 προσέτι 1320
 προσέχετε τὸν νοῦν 1015
 προσθεῖς Αἰσχίνην 'infusing
 smoke' 459
 †προσισχόμενος 105
 προσκαίειν 828
 †προσκαλεῖσθαι 939
 †προσκυλίνδειν 202

προσκύπτειν 608
 προῦφείλειν 3
 πρύμνην ἀνακρούεσθαι 399
 πρυτανεῖα 659
 πρῶην 717, 788, 828
 πρωκτὸς Λούτρου περιγιγνόμενος
 603
 πρῶος)(πρῶμος 264 n
 πρῶτα μέν 115
 πρῶτιστα 595
 πτήσσειν 1490
 πύελος 141
 πυκνί, ἐν τῇ 31
 πυνθάνεσθαι, the construction
 of 73 n
 πυὸς καὶ πυριάτη 710
 πυρπολεῖν 1079
 πωλίον, κλητῆρος 189
 πῶς δαί; 1212
 †πῶς . . οἶει 1428

ρ (in arsi), a vowel lengthened
 before 982; a vowel re-
 maining short before (in
 thesi) 1066

ῥήματα 668
 ῥιγῶν 446
 ῥιπτεῖν)(ῥίπτειν 59 n
 †ρύμη 1487
 ῥυππαπαῖ, τὸ 909

σάγμα 1142
 σανίδες 349, 848
 σαπρός)(σαθρός 38 n
 σαυλοπρωκτιᾶν 1173
 σελίνῳ ἐστί, ἐν 480
 Σελλαρτίου, ὁ 459
 <σελλίξεσθαι 'to boast' 325 n>
 Σέλλου, ὁ 325, 1267
 σέρφος 352
 σεσηρῶς 901
 σεσιώπηκα 944
 σηκίς 768
 σίμβλον χρημάτων 241
 σίραιοι 878

- σισύρα 738, 1138
 <σίτι' ἡμερῶν τριῶν 243 n>
 σκαίος 1014, 1183 n, 1266 n
 <σκαϊότης 1183 n, 1266 n>
 σκάφος τῆς πόλεως, τὸ (Tragic)
 29
 σκευάζειν 'to cook' 1331
 σκευάρια διακεκαρμένους, τὰ 1313
 σκιερά, ὦ 757
 σκίπωνες 727
 σκῆρον 925
 <σκῆρος 926 n>
 σκόλια 1222 n
 σκοπιωρεῖσθαι 361
 σκορδινᾶσθαι 642
 σκύτη βλέπειν 643
 σκώληξ 1111
 σκωμμάτιον ἐκβαλεῖν 1289
 σκωπτόλης 788
 σμῆνος 425
 σοβεῖν 211
 σοῦ σοῦ 209, †1340
 σοῦσθε; οὐχί 458
 σοφοί, οἱ 1196
 σοφός 66 n
 σοφῶς 53 cr n
 σπᾶν: οὐκ ἔσπασεν ταύτη γε 175
 σπλάγχνων ἀπέχεσθαι 654
 σποδίζειν 329
 σπουδάζειν: ἐσπούδακα 694
 στέγειν, τὰς πληγὰς 1295
 στέμματα 476
 στῆθι 1150, 1361
 στίζειν 'to tattoo' 1296
 στίλην, ὅσον ὅσον 213
 στομφάζειν 721
 στρατιά 354 n
 στροβεῖν 1527
 στρυφνός 'tart' 877
 συγκολλᾶν 1041
 συγκύπτειν 570
 σὺκά μ' αἰτεῖς proverb. 303 n
 σύκινος 145, 897
 συμβάλλειν 'to interpret' 50, 72
 συμβεβυσμένος 1110
 συμποτικός 1209
 σύν in Aristophanes, the use
 of 359 n
 συνήγορος 482, cp. Excurs. VII
 συνθεωρεῖν 1187
 συνθιασωτής 728
 συνουσιαστικός 1209
 συνωμότης 483 n, 488 953
 σύρφαξ 673
 συσκευάζειν 1251
 σφηκιά 224, 229, 404
 σφήξ Ἀττικός 1090
 σχῆμα 'a figure of a dance'
 1485
 <σωφροσύνη 748 n>
 τάδε, vague use of 1339
 ταμίας 613
 ταμιεύειν 964
 τάν, ὦ 373, †397
 ταρίχους ἀξιώτερον, τοῦ 491
 ταῦτα 'aye, aye,' 142; τ. χρῆ
 ποιεῖν 843; τ. δὴ 851; τ.
 νυν 1008; (2)=οὕτως (Tragic)
 334; (3) ταῦτ' οὖν 1358;
 (4) καὶ ταῦτα 252, 551,
 1184 n
 ταύτη ellipt. 176, 635
 τάχ' ἂν with a particip. 281;
 τάχ' ἂν . . ἴσως 281, 1456
 τέγος 68; τὸ ἐπὶ ταῖς πλευραῖς
 τέγος 1293
 τεθνήξω (not -ξομαι) 654 Crit.
 App.
 τέλη 658
 τετράπηχυν 553
 τετρημένα, ὅς' ἦν 127
 τέτταρ' εἰς τὴν χοῖνικα, κλάειν
 440
 τέτταρες 'a few' 260
 τέως 1010
 τήκεσθαι 317
 τηλία 147
 τήμερον in a threat 643
 τηροῦσθαι mid. 372

- τῆτες 400
 τίμημα 897
 τίμιος 'dear' 253
 τις: τι 'a great deal' 140; τις with an adj. 135; with a subst. 181, 182, 205, 345; in a threat 1327; contemptuous 205; τι λέγειν 649
 τίς: τί ἐστι 37 n;)(τί δ' ἐστι 836, 1297; τί τὸ κακόν 973; τί οὐκ with the aor. indic. 213; τὸ τί 818; τῇ τί δὴ 1155; τί μαθών 251
 τοι: in a threat 603, 1366, 1396, 1442; with ταῦτα κτλ. †503 n
 τοίνυν reflective 856
 τολμᾶν 'to consent' 327
 τονθορύζειν 614
 τόνου, ὑφίσσθαι τοῦ 337
 τοπάζειν 73
 τουτὶ τί ἦν 183, 1509
 τουτὶ τί ἐστι 844
 τουτὶ καὶ δὴ χωρεῖ τὸ κακόν 1483
 τουτογί 781
 τραυλίζειν 44, 46
 τραχήλια 968
 τρέπεσθαι eis 665
 τρέπεσθαι, ἐπὶ τὰ βελτίω 986
 τρέφειν αἰγιαλόν 110
 τρίβων c. gen. 1429
 τριβωνικῶς 1132
 τριβώνιον 33
 τριόρχης 1532
 τρίτος αὐτός 301
 τριχοῖνικά ἔπη 481
 τριώβολον 690, 1121
 τρόπις τοῦ πράγματος, ἡ 30
 τροφᾶλῖς τυροῦ 838
 τρυγᾶν, ἐοήμας 634
 τρυτάνη 39
 τρώγειν, aor. ἐντραγεῖν 612 n
 τύμβου πεσών, ὥσπερ ἀπὸ 1370
 τυμπάνω, αὐτῷ 119
 τυραννικά, φρονεῖν 507
 τυραννίς 488, 495
 τυρβάζειν, τὸν πηλὸν 257
 τυφεδανός 1364
 τύφειν 457, 1079
 τωθάζειν 1362
 τῶκλα, ἐν 827
 ὕβριστος 1303
 ὑγρός 'flexible' 1213
 ὑδρορρόα 126
 ὕδωρ κατὰ χειρός 1216
 ὕδωρ ποεῖν 'to rain' 261
 ὑετὸν ποεῖν 263
 ὑῖδιον 1356
 υῖός, the cases of 134 n
 ὕοντος 774
 ὑπάγειν 290
 ὑπακούειν)(ἐπακούειν 273 n
 ὑπειπεῖν 'to preface' 55
 ὑπεύθυνοι 102
 ὑπήνην ἄκουρον τρέφειν, τὴν 476
 ὕπνος μ' ἔχει (Tragic) 9
 ὑπό: (1) c. gen.; of impending cause 1084; of innate cause 106, 1083; 'from under' 206; with articular infin. 94, 1045; with abstract subst. 106, 1083; ὑπὸ ῥύμης 1487; (2) with dat. 108 n, 386; (3) with acc. ὑπὸ τι 1290
 ὑπογᾶστρον 195
 ὑποδεῖσθαι 1158, 1159, 1168
 ὑποκρίνεσθαι 'to interpret' 53
 ὑποκύπτειν 585
 ὑπολύεσθαι 1157
 ὑποταράττειν 1285
 ὑπώπια 1386
 ὕρχη 676
 ὑφίσσθαι τοῦ τόνου 338

- φαίνειν 'to show one's self' 530 n.
 φακῇ 811
 φάλαγξ 1509
 φάλαινα πανδοκεύτρια 35
 φάσκειν 561, 577 n
 φαύλως 656, 1012
 φέρειν 'to win' 691; φ. ἡδύ-
 σματα 499; φ. βαρέως 114,
 158; φέρε c. subj. 54, 148,
 1154
 φεύγειν ξενίας 718
 φεύγων ἀποφεύγει 579
 φέψαλος 227
 †φθάνει μ' ὑπιοῦσα 465
 φιλαθήναιος 283
 φιλεῖν 'to entertain' 1238
 φιληλιαστής 88
 φιλοθύτης 'superstitious' 82
 φιλόκυβος 75
 φιλόξενος 82
 φιλοχωρία 834
 φλεγμαίνειν 276
 φλύκταιναν λαμβάνειν 1119
 φορβειά 582
 φορμῆς 58
 φόρον, δώσετε τὸν 671
 φορτικὴ κωμωδία 66
 <φορτικός = φορτηγός 66 n>
 φρονεῖν τυραννικά 507
 †φρναγμοσέμναξ 135
 φρυκτοὺς σκευάζειν 1331
 Φρυνίχειον, τὸ (a dance) 1524
 φυλακὴν καταλύειν 2
 φύσις 'appearance' 1071; φύ-
 σεος 1282
 φυστὴ μᾶζα 610
- χαίρειν, pregnant use of 186 n;
 οὐτι χαιρήσων 186
 χαλάσαι τὸ μέτωπον 655; χ.
 τὴν ὀργήν 727
 χάλκωματα 1214
- χαμᾶζε, πίπτειν φαύλως 1013
 χαράδρα 1034
 χάραξ 1201, 1291
 χάριν, τῆς τύχης 62
 χασκάζειν c. acc. 695
 χάσκειν, the parts of 342 n
 χέασθαι mid. 1020
 χειρὸς ἔχειν, διὰ 597
 χειροτεχνικός 1276
 χειροῦσθαι pass. 439
 χελύνην ἐσθίων, τὴν 1083
 χελῶναι 429, 1292
 χέρας, a corrupt form 1193
 χθές in Aristophanes, the use
 of 242 n
 χθιζινός 281
 χίμετλον 1167
 χλαῖνα 738
 χοῖνιξ 440, 718
 χοιρίνη 333, 349
 χοιροκομεῖον 844
 χόλιξ, κρόκης 1144
 χόνδρον λείχειν 738
 χρῆμα; τί 266; τί ποτε τὸ χρ.;
 834; ὅρα τὸ χρ. 799; τὸ χρ.
 τάνδρος 932
 χρῆν: ἔχρησεν of an oracle
 159
 χρηστός 'a good fellow' 80
 χρόνῳ, τῷ 'at last' 460
 χρυσομηλολόνηθιον 1342
 χυτλάζειν 1213
 χωρεῖ τὸ κακόν 1483
- ψευδάμαξος 326
 ψηφίσματα, τοῖν θεοῖν 378,
 see n
- ὦ τάν 373, †397
 ὠδεῖον 1109 n
 †ὠδί πως 1240
 ὠζειν 1526

ὠνήσομαι 305

ὥρα, ἐν 242

ὥς ἄν c. subj. (Tragic) 113,
425

ὥς δὴ (ironical) 1315

ὥς ἕτερος οὐδείς ἀνὴρ 150

ὥς οὐδείς ἀνὴρ 88, 889

ὥς οὐδείς γε 1223 Crit. App.

ὥσπερ 'I think' 395

ὥστε 1089 n

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